

Science and Art Department of the Committee of
Council on Education.

CATALOGUE

OF

"THE CIRCULATING COLLECTION"
OF WORKS OF ART,

SELECTED FROM

THE MUSEUM AT SOUTH KENSINGTON:

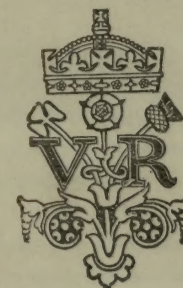
INTENDED FOR

Temporary Exhibition in Provincial Schools of Art.

BY J. C. ROBINSON, F.S.A.,

MEMBER OF THE ACADEMY OF FINE ARTS OF FLORENCE, ETC., ETC.,
SUPERINTENDENT OF THE ART COLLECTIONS OF THE SOUTH KENSINGTON MUSEUM.

July 1860.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.



INTRODUCTION.

In the year 1854 the Museum, then located at Marlborough House, was judged to have attained sufficient extension to admit of the carrying out of one of the principal objects of its formation, namely, the circulation of specimens to the Local Schools of Art in connexion with the Science and Art Department. Accordingly, the following circular was issued:—

“The Lords of the Committee of Privy Council for Trade are desirous that Local Schools of Art should derive all possible advantages from the Central Museum of Ornamental Art, and are prepared to afford assistance in enabling them to do so. Their Lordships are of opinion, that if articles belonging to the Central Museum were circulated among the schools of art, and publicly exhibited, the instruction given in the schools would be aided, the formation of local museums encouraged, the funds of the schools assisted, and the public taste generally improved.

With these views my Lords have directed that selections should be made of articles from each of the divisions of the Central Museum, comprising glass, lace, works in metal, ivory carvings, pottery, woven fabrics, &c.; and that they should be sent in rotation to local schools which make due application, and express their willingness to conform to the following conditions:—

1. That adequate provision be made by the committee of the local schools for exhibiting the collection, during a limited period, to the students and the public, both in the day-time and the evening.
2. That the committee of the school endeavour to add to the exhibition by obtaining loans of specimens from the collections of private individuals in the neighbourhood.
3. That the students of the schools be admitted free; but that all other persons, not students, pay a moderate fee for admission, which should be higher in the morning than the evening. To enable artisans, and others employed in the day-time, to share in the benefits to be derived from the collection, the fee on three evenings in the week should not exceed one penny each person.

4. That any funds so raised should be applied,—1st, to the payment of the transport of the collection to the school, and other expenses of the Exhibition; and, 2nd, that the balance be appropriated in the following proportions, namely; one quarter to the masters fee-fund; one-half to the purchase of examples for a permanent museum, &c.; and one quarter to the general fund of the school. Committees of schools desiring to receive the collections are requested to make application in the accompanying form," &c.

Selections of objects from the Museum were in consequence made, and were supplemented by many valuable specimens lent for the purpose by Her Majesty the Queen. This "Travelling Museum," as it was forthwith designated, the component collections being arranged in glazed cases, with all necessary fittings and appliances, and a descriptive catalogue printed, was sent out in charge of a competent officer, and was located for the first time at Birmingham, in February 1855; thenceforward it remained in constant circulation from town to town in the three kingdoms, till September 1859, when it was brought back to London for reconstruction on an augmented scale.

The following table of results will show that great success has attended the undertaking during this first period.

SUMMARY OF GENERAL RESULTS OF THE CIRCULATING MUSEUM,
From its institution in February 1855 down to September 1859, inclusive.

Towns.	Date.	No. of Days the Exhibi- tion was open in each Town.	Visitors.				Cata- logues sold.	Articles copied.	Season Tickets.	Total Receipts.	
			Morning.		Evening.						
			Paid.	Cards.	Paid.	Cards.					
Birmingham	February, March, and April	39	2,247	1,075	8,072	1,317	12,711	1,369	323	-	£ s. d. 96 6 11
Nottingham	April, May, and June	37	852	398	3,622	700	5,572	209	88	5	21 10 10
Macclesfield	June, July, and August	45	1,710	1,883	8,065	1,283	12,941	618	131	178	108 12 8
Norwich	September, October, and November	41	657	564	1,163	273	2,657	221	157	25	20 15 5
Leeds	November, December, and January	40	1,075	550	19,195	688	21,508	277	16	16	119 12 9
Sheffield	January, February, and March	42	1,692	349	9,989	905	4,035	374	147	6	52 2 3
York	March and April	41	1,376	636	1,736	346	4,094	674	23	23	58 7 1
Newcastle-on-Tyne	May and June	24	331	302	958	350	1,941	101	2	4	18 1 2
Carnarvon, N.W.	July	22	169	441	392	308	1,310	43	2	2	6 7 7
Hanley (Potteries)	August, September, and October	42	2,161	703	16,632	1,076	20,372	467	66	192	208 16 5
Stourbridge	December and January	32	182	13	350	122	667	58	8	2	8 15 5
Worcester	February and March	29	658	371	590	650	2,869	138	215	31	21 13 10
Liverpool	March, April, and May	36	4,742	8,180	3,060	983	16,965	801	16	720	169 2 5
Glasgow	May, June, and July	55	2,634	411	2,566	819	5,830	216	173	14	60 2 10
Paisley	August, September, and October	31	1,404	101	1,945	890	3,340	23	9	28	14 3 4
Dundee	November and December	21	1,015	428	3,755	3,847	15,451	103	20	128	66 6 8
Aberdeen	January	22	3,333	2,202	6,069	3,847	15,451	182	115	67	1 0
Belfast	February and March	28	654	542	1,456	640	3,322	147	11	83	36 2 10
Dublin	April, May, and June	63	10,140	15,420	2,452	2,452	3,404	603	1,789	1,095	4 2
Limerick	July and August	38	2,654	3,766	3,503	604	10,527	1,047	64	357	171 0 9
Gloucester	September and October	46	1,762	3,963	4,794	3,479	13,998	586	12	559	178 18 3
Waterford	November, December, and January	39	1,518	4,900	7,151	2,086	15,685	654	90	666	188 10 11
Devonport	March and April	30	2,950	2,812	1,177	2,226	9,165	866	430	176	18 7
Exeter	April, May, and June	34	5,162	2,627	3,510	1,186	12,485	1,525	12	233	300 7 1
Barnstaple	May and June	5	27,399	5,000	-	-	32,399	1,524	-	-	2,437 17 6
Taunton	August and September	23	11,202	382	2,100	684	14,368	219	-	1,551	308 9 2
Totals	-	908	87,079	70,519	120,330	29,059	306,987	15,146	2,166	7,155	6,011 7 10

The revised and augmented collection, a detailed account of which will be found in the following catalogue, is now again sent out, and it is to be hoped that the results will as far exceed those already recorded as the present surpasses the original collection in value and importance. At all events (quoting from the introduction to the original catalogue,)

"It is thought that the bringing home to students and the general public in the provinces, of even such a collection as is now put in circulation, will have a result more than proportionate to the actual extent of the undertaking: and that the opportunity for the leisurely and repeated examination of a limited series of selected specimens, will be more than equivalent to rare and hurried holiday visits to even the greatest of metropolitan museums, when the mind of the student, stimulated by novelty and the multiplicity of attractions, too often abandons itself to the merely pleasureable excitement of the moment.

Another object, which it is hoped will also be subserved, is the stimulating local endeavour in the formation of art museums, and with this view, the sending of the collection to any locality has been made dependent on a collection being, at the same time, got together in the neighbourhood; and it is, perhaps, not too much to expect, that in some localities the occasion may be embraced of establishing at least the nucleus of a permanent art museum. This subject indeed is as interesting as it is important, and although this is not the place for any lengthened remarks, there are some points to which it may be allowable to call attention. The first of these is the ease with which works of art, often of the highest importance and value, might be obtained on temporary loan—following the example of Her Majesty the Queen, who has graciously allowed several costly and most beautiful pieces of old Sèvres porcelain from the royal collection, to be sent round with the present series, and judging from the readiness which possessors of fine works of art have always evinced in lending them to the Art Museum in London, there can be little doubt but that in every large town, were the foundation of a collection once established, permanent interest and usefulness might be secured to it from this source alone."

Finally :

"The temporary location of this collection will doubtless be the means of bringing together in each town many specimens of little intrinsic worth to their possessors, but which might, nevertheless, form invaluable links in a special series; and an earnest hope is expressed, that the practical and entirely practicable direction of provincial endeavours now suggested will find favourable acceptance, and lead to tangible results,—the continuance or extension of the system of Government co-operation now attempted depending entirely on correspondent local action."

April 1860. No. 385.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL
ON EDUCATION, SOUTH KENSINGTON.

Circulation of Objects of Art in the Provinces.

At South Kensington the 29th day of March 1860.

By the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education.

Read the Minute of the Lords of the Committee of Privy Council for Trade passed in August 1854, expressing their Lordships' desire that local Schools of Art should derive all possible advantages from the Central Museum of Ornamental Art, and their willingness to afford assistance in enabling them to do so. Their Lordships were of opinion that if articles belonging to the Central Museum were circulated among the Schools of Art and publicly exhibited, the instruction given in the schools would be aided, the formation of local museums encouraged, the funds of the schools assisted, and the public taste generally improved; and with these views they directed that selections should be made of articles from each of the divisions of the Central Museum, comprising glass, lace, works in metal, ivory carvings, pottery, woven fabrics, &c., to be sent in rotation to local schools which made due application, and expressed their willingness to conform to certain conditions: accordingly a travelling collection was organized to which Her Majesty the Queen most liberally contributed valuable objects.

My Lords also read the report of the Superintendent of the Art Collections, from which it appears that the travelling collection has been sent to 26 places in the United Kingdom, that it has been visited by 306,987 persons (of whom large numbers were Art-students), and that it has realized in fees, which have been received by the local authorities, upwards of 6,011*l.* 7*s.* 10*d.* Although the most fragile articles, such as Sèvres porcelain and glass, have been transmitted at least three thousand six hundred and ninety miles by railway, &c., and been packed and unpacked fifty-six times, no specimens have been broken or damaged.

1. This experiment having shown that the use of national property in works of art may be extended to all parts of the United Kingdom, and the National Collections of Art of the Science and Art Department having been greatly enlarged by the liberality of Parliament, my Lords consider that the system should be revised, enlarged, and made as self-supporting as possible. In future, in consequence of the liberal gift of Mr. Sheepshanks, it will be possible to add pictures and engravings to the classes of objects to be circulated, and it will also be possible, in addition to the travelling collection already organized, to get together other special series, some of which may be specified as follows:—

1. Engravings of the English School.
2. Wood Engravings, Ancient and Modern.
3. Drawings and Engravings illustrative of Wall Decoration.
4. Illustrations of the History of Painted Glass.

5. Textile fabrics, Mediaeval and Oriental.
 6. Ancient and Modern Pottery.
 7. Ancient and Modern Glass Wares.
 8. Works in Metal.
 9. Furniture and Carvings in Wood, illustrated in addition by Photographs and Drawings.
 10. Water Colour Drawings and Sketches.
 11. Oil Paintings by Ancient Masters.
 12. Oil Paintings by Modern Masters.
 13. Engravings and Etchings, Ancient and Modern.
 14. Modern Continental Contemporary Art Manufactures.—
Bronzes, Pottery, Jewellery, &c.
 15. Reproductions of Works in Metal, Fictile Ivory, &c.
 16. A Selection of the Publications of the Arundel Society.
 17. British Museum Photographs.
 18. Photographs of Raffaele's Cartoons.
 19. Photographs of Drawings by Ancient Masters.
 20. Photographs of objects of Decorative Art, chiefly in Foreign
Museums and Private Collections (several series).
 21. Photographs of Paintings, Wall-Decoration, &c., and drawings
of the same.
 22. Architectural Photographs and Drawings.
2. Hereafter the conditions under which the principal travelling collection will be circulated to Schools of Art, will be as follow:—
3. Adequate provision must be made by the committee of the local school for exhibiting the collection, during a limited period, to the students and the public, both in the day-time and the evening; such provision to be first approved by the Department.
4. The committee of the school must endeavour to add to the exhibition by obtaining loans of specimens from the collections of private individuals in the neighbourhood.
5. Artisans being students of the school of Art must be admitted free; but all other persons must pay a moderate fee for admission, which should be higher in the morning than the evening. To enable artisans, not students in the school of Art, and others employed in the day-time, to share in the benefits to be derived from the collection, the fee on two evenings in the week is not to exceed one penny each person.
6. The funds derived from the exhibition of objects must be charged with the following payments, which are to be made through the Department officer in charge.
- a. All expenses of the carriage of objects to the exhibition, from the last place of exhibition.
 - b. One pound a day to be paid towards the expenses of the officer in charge for every actual day's attendance in the locality.
 - c. After paying all local expenses and the above-mentioned charges, should there be any balance, ten per cent. on the surplus is to be paid to the credit of the Department to the officer in charge, before he leaves the locality.

- d. Before any final arrangements are made for sending the travelling collection to any School of Art, the officer in charge will visit the locality in order to consult with the committee of management of the school to ascertain the extent of the accommodation that can be provided for the exhibition, the prospect of obtaining loans of works of art from local proprietors, and generally to give the benefit of his experience to the committee, so as to ensure, as far as may be possible, a successful result. He must be *ex-officio* a member of the committee of management.
- e. The remaining balance of the surplus will be at the disposal of the local committee.
7. Special collections (alluded to in clause 1) will be circulated from the Central Museum, subject to such of the above regulations, only, as may be applicable in the respective cases.
8. Committees of Schools desiring to receive the collections are requested to make application on the accompanying form, and all communications, &c. must be addressed to the "Secretary," South Kensington Museum, London. W.
9. Exceptional applications from localities where no School of Art is established, can only be considered to a limited extent, and dealt with according to the merits of each case.

By order of the
Committee of Council on Education.

April 1860. No. 388.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL
ON EDUCATION, SOUTH KENSINGTON.

*Requisition for the Loan of the Collection of Specimens selected from the
Central Museum for Exhibition in Local Schools.*

SIR,

On behalf of the committee of management of the School of Art at _____, I have to request that the collection of specimens selected from the Museum may be sent for the purpose of public exhibition; and to inform you that they will be exhibited according to the official rules of the Department.

The month of _____ will be most convenient to the committee.

The Secretary of the
Science and Art Department.

Secretary.

[To be filled up and returned.]

GENERAL ARRANGEMENTS FOR THE EXHIBITION OF THE COLLECTION IN PROVINCIAL SCHOOLS OF ART.

The collection is distributed as follows:—

1. Ten glazed cases, containing the greater number of the specimens, are so constructed as to fit together and form two stands or large cases, each intended to occupy the centre of a room. These cases are elevated on platforms formed of square boxes, in which such portions of the collection as are not immediately in use can be packed. The ground space occupied by each of these central stands measures 12 feet by 6 feet, and their extreme height is 7 feet.
2. A third stand is provided for the security of local contributions; it is constructed exactly like the above, but occupies the following space:—12 ft. 6 in. by 7 ft.; height, 7 ft. 6 in.
3. In addition to the above there are glazed frames containing specimens of textile fabrics, lace, photographs, drawings, &c. These are suspended on twelve stands of portable wooden framing sent with the collection, each of which may be put up or taken down in a few minutes; the size of each of the stands is 9 feet by about 7 feet. The entire wall space occupied by glazed frames, &c., is about 1,200 square feet.
4. The specimens in the glazed cases are, in the majority of instances, securely fastened in their places with wires, &c. so as to travel without risk of breakage or displacement; other very valuable or fragile objects are packed in cases fitted with compartments made to contain the objects separately; these are placed in the boxes forming the pedestals or platforms of the centre cases.
5. Every specimen, in addition to the catalogue number, is accompanied by a label card, on which is printed as much of its title or description as is comprised in the heading of the entry in the catalogue.
6. Two carriages or trucks, constructed especially for the purpose, and adapted to travel on all railways, contain the collection and all appliances.
7. An officer of the Department accompanies the collection and remains in charge during the period of its exhibition in each locality.

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CATALOGUE.

Works in Metal.

HANDLES AND OTHER FRAGMENTS OF ANTIQUE VASES, &c., IN BRONZE.

No. 1.

ANTIQUÉ GREEK OR ETRUSCAN BRONZE HANDLE OF A BOWL OR PATERA, formed by a symmetrically disposed nude figure, the extremities ornamented with the "Palmette," or honeysuckle ornament; the under side, at its junction with the vessel, has a lion's skin worked in relief.

(302)

No. 2.

OVAL ANTIQUÉ BRONZE HANDLE OF A VESSEL, ornamented with a Medusa or Gorgon mask.

(518)

Nos. 3, 4, and 5.

THREE ANTIQUÉ GREEK OR ETRUSCAN BRONZE VASE HANDLES.

(513, 516, 517)

Nos. 6, 7, and 8.

THREE ANTIQUÉ BRONZE VASE HANDLES, or fragments of handles.

(3332, 3333, 3337)

No. 9.

ANTIQUÉ BRONZE VASE HANDLE

(1348)

No. 10.

A PAIR OF ANTIQUÉ BRONZE HANDLES of a Situlus, with two ornamental masks attached, one of which has served as a spout to the vessel.

(358)

No. 11.

ANTIQUE GREEK BRONZE FRAGMENT, a floriated Palmette or honeysuckle ornament, probably the handle of a lamp.
(4091)

No. 12.

ANTIQUE BRONZE EWER, the lower part of the handle decorated with a Palmette ornament.—Greek. (3039)

No. 13.

ANTIQUE BRONZE PATERA, the handle enriched with foliated ornaments.—Greek or Roman work. (971)

No. 14.

ANTIQUE BRONZE HANDLE OF A VASE OR EWER.—The upper extremities terminate in two rams' heads; the lower one with a Palmette, or honeysuckle ornament. (899)

Vases and vessels of various descriptions in bronze are found perfect, but more frequently in fragments, the handles being usually the best preserved; they are discovered in tombs, especially in Central Italy the ancient Etruria, in the kingdom of Naples, and in Sicily. These vases display an immense variety of designs, characterised by the most refined beauty of form. It is impossible to fix with certainty the date of the present specimen, it is probably, however, not later than 300 or 400 B.C.

No. 15.

BRONZE FRAGMENT, ornamented with a lion's head mask.—Antique Greek or Roman work, probably a portion of the armour from a colossal statue. (4224)

UTENSILS AND DECORATIVE OBJECTS IN BRONZE,
CHIEFLY OF THE "CINQUE-CENTO" OR
RENAISSANCE PERIODS.

No. 16.

BRONZE HANDLE.—Italian cinque-cento work. Date about 1560. (894)

No. 17.

BRONZE HANDLE OF A VASE.—A grotesque female figure terminating in foliated work.

No. 18.

BRONZE HANDLE OF A FIRE SHOVEL OR TONGS.—Italian cinque-cento work.

No. 19.

SYREN OR MERMAID, in bronze.—Italian cinque-cento work; probably a handle to a bronze bath or cistern, or to a piece of furniture.

No. 20.

A FOOT OR SUPPORT TO A COFFER OR CABINET, in gilt bronze. An eagle with outspread wings.—Italian, 16th or 17th century work.

Nos. 21 and 22.

TWO SMALL BRONZE PROJECTING BUSTS OR HEADS.—Florentine cinque-cento work. Decorative mounts to some article of furniture. (5736, 5737)

No. 23.

BRASS ANGLE PLATE TO A CHORAL BOOK. Floriated ornament in relief and perforated.—15th century. (4454 b)

No. 24.

PLAQUE, in gilt bronze, embossed and perforated. A grotesque bird or griffin in relief; portion of the mounting of some article, probably of a book-cover.—13th century. (3631)

No. 25.

PLAQUE, in gilt bronze, enriched in relief with cinque-cento strapwork ornaments, terminal figures, &c.; portion of the metal mountings of some utensil.—German. Circa 1560. (3625)

No. 26.

TRIANGULAR BRONZE INKSTAND, supported on three lions holding shields; the cover surmounted by a statuette of Hope.—Italian. Circa 1560-70.

No. 27.

ITALIAN CHASED OR-MOLU INCENSE BURNER.—16th century. (1653)

No. 28.

VENETIAN BLUE GLASS OVIFORM VASE, mounted in or-molu.—16th century. (3001)

No. 29.

ITALIAN BRASS CANDLESTICK, decorated with pierced and engraved scroll foliage. (2074)

No. 30.

CANDLESTICK, in embossed brass.—Italian cinque-cento work. (4264)

No. 31.

ALTAR CANDLESTICK, in gilt brass, turned work.—German. Circa 1500. (2171)

No. 32.

ALTAR CANDLESTICK of lacquered brass, with bulb or knob decorated with spiral gadroons.—German or Flemish work. Circa 1520. (2099)

No. 33.

BRASS CANDLESTICK, with fluted square pillar and square pedestal chased, with raised foliage.—French. Circa 1640. (4501)

No. 33 A.

STAND FOR A LAMP, in or-molu.—Venetian work. End of 16th century.

The spirited chiselling of this piece forms a remarkable contrast to the habitual tame and smoothly finished surface of similar modern works; the present specimen displays a vigorous artistic style, in itself very attractive, and which, from the nature of the object—the lower part when in use being seen only in a half light—is calculated to produce a much better effect than would be the case with a more finished but less striking style of execution. (415)

No. 34.

SALVER or PLATEAU, in engraved bronze.—Venetian work. Circa 1530-40.

Richly engraved with foliated arabesques, cartouches, strapwork, and guilloche ornaments, masks, &c. In the centre a medallion with a shield of arms.

No. 35.

PAIL or "SEAU," with swing or swivel handle, in engraved bronze.—Venetian work. Circa 1530.

The decoration consists of foliated ornamentation, oval cartouches with allegorical figures, &c.

No. 36.

BRASS EWER.—German work. 14th century. (1593)

Nos. 37 and 38.

TWO "CHAMBERLAIN'S" KEYS, in gilt bronze.—German. 18th century. (906, 908)

No. 39.

ITALIAN LOCK, in gilt bronze, decorated with trophies and allegorical figures in relief. Circa 1580. (2437)

No. 40.

Florentine Cinque-cento bronze statuette.—VENUS.

At the revival of art, copies and adaptations of antique sculptures, particularly of small bronzes, were in great demand, and the greatest sculptors even, busied themselves in their reproduction, and likewise of their own original works on reduced scales. Florence became the chief seat of this manufacture of art bronzes, and maintained its rank in this respect till the beginning of the present century. (1439)

No. 41.

ANCIENT CHINESE BRONZE VASE.

It is impossible to fix the probable date of this piece, which is apparently of some antiquity, Chinese decorative motives having the same prescriptive permanency as in ancient Egyptian art. Bronze vases are favourite articles of *vertu* in China, and are collected and commented on by the antiquaries of that country. (494)

No. 42.

EWER, in gilt bronze, ornamented with reliefs, representing battle subjects. Electro-deposit copy of an Ewer in silver gilt in the Museum of the Louvre, Paris. (2642)

No. 43.

ELECTRO DEPOSIT COPY OF AN EWER, in gilt brass.—Venetian engraved work. Circa 1530-40.

No. 44.

EWER, electro-deposit gilded.—Copy of an Ewer in pewter, by Briot. Date of the original, circa 1590. (2643)

No. 45.

PIECE OF WROUGHT STEEL, ornamental mount of a gun.—17th century. (1223)

STAMPED OR EMBOSSED PEWTER WARES,
16TH AND 17TH CENTURIES.

No. 46.

PLATEAU, in embossed pewter; the raised medallion centre has an allegorical figure of Temperance, surrounded by two zones of ornamentation; on the reverse is a medallion portrait of the artist, inscribed "Caspar Enderlein sculpebat." This is a close copy of the well-known plateau of François Briot.—Swiss work. Circa 1600. (5477)

No. 47.

EMBOSSED PEWTER PLATE, enriched with foliated ornament, and four medallions with the history of Adam and Eve.—Swiss or German work. Circa 1590. (1417)

No. 48.

TANKARD, in cast or embossed pewter.—French or German Renaissance. Date, latter part of 16th century.

In the manner of François Briot, a celebrated French artist, who invented or improved the process of stamping or embossing in metal. (220)

UTENSILS AND DECORATIVE OBJECTS IN IRON
AND STEEL,—CASKETS, LOCKS, KEYS,
HINGES, &c.

No. 49.

COFFER, in wrought iron, with semicircular cover, enriched with bands of Gothic tracery work.—15th century. (4022)

No. 50.

CASKET, or "COFFRET," in wrought iron.—French work. Date about 1480.

The tracery pattern covering the surface is characteristic of the so-called "Flamboyant" style, which prevailed in France simultaneously with the English "perpendicular, or later Gothic." The details of the lock show how much decorative expression may be obtained by the simple and natural use of the file, working in the true bent of the material; the crockets and other ornaments thus executed have the marked "Gothic character," obtained with the greatest possible economy of labour. (903)

No. 51.

CASKET, in etched steel; figures in costume of 16th century.—German work. (2814)

No. 52.

CIRCULAR SNUFF-BOX, in steel, elaborately chiselled with scroll ornamentation and flowers; in the centre of the top is a medallion of rock crystal, with a bust portrait of S. Carlo Borromeo engraved on it.—Italian. 17th century work. (5981)

No. 52 A.

NUTCRACKERS, is chiselled iron.—Italian. Date about 1620. Of Milanese or Brescian work, similar in style to the decorative mountings of fire-arms, for which in the 16th and 17th centuries the latter city was famous. (895)

No. 53.

CHISELLED STEEL FRAME FOR A PURSE.—16th century. (1509)

No. 54.

IRON BRACKET CANDLESTICK, or "Girandole," for three lights.—Italian. 17th century work. (5811)

No. 54 A.

WROUGHT IRON GILDED GIRANDOLE.—Italian. 17th century. (1551)

No. 55.

WROUGHT IRON KEY the handle terminating in open-work scrolls; the whole has been engraved and damascened with silver.—16th century. (5407)

No. 56.

STEEL KEY, with chased open-work bow and coat of arms, surmounted with a ducal coronet. (2301)

No. 57.

KEY, in chiselled iron.—French Renaissance. Date about 1600. (893)

No. 57 A.

IRON KEY, Italian or French work.—The upper part of the barrel is formed by a miniature Corinthian capital, on

which are posed two syrens with interlaced wings and tails, &c., forming the bow. Circa 1550. (5611)

No. 58.

WROUGHT STEEL LOCK AND KEY.—French. Date about (1214, 1214a)
1670.

No. 59.

CHISELLED IRON LOCK.—French "Flamboyant Gothic." Circa 1490. Composition in three compartments. In the centre a statuette of St. John, in full relief, surmounted by a perforated canopy; the two lateral panels filled with rich tracery work, and with crocketed canopies. (5705)

No. 60.

"GOTHIC" WROUGHT IRON LOCK.—15th century. (1575)

No. 61.

CHISELLED IRON LOCK.—French or German work. Circa 1500. (5710)

No. 62.

WROUGHT IRON LOCK, with four circles of open-work at the corners.—Italian. 15th century. (4853)

No. 63.

LOCK, enriched with open-work tracery in engraved brass, on ground of blued steel.—Dated 1741. German work. (3588)

No. 64.

GERMAN TINNED IRON DOOR HANDLE.—Circa 1500. (1211)

No. 65.

CHISELLED IRON BOLT; ornamented with the arms and cipher of Henri II. and Diana of Poitiers.—French Renaissance work. Circa 1550. (4035)

No. 66.

LOZENGE-SHAPED DOOR HINGE, ornamented with Gothic cusping.—Circa 1500. (3597)

No. 67.

DOOR HINGE, in tinned iron, engraved open scroll-work.—17th century. From Nuremberg. (3594)

No. 68.

WROUGHT IRON HINGE, ornamented with raised foliated scroll ornament.—German. 17th century work. (5963)

No. 69.

HINGE, in tinned iron.—German. Middle of the 17th century.

Decorative details in iron, executed in the manner here seen, are found of as early a period as the 15th century, and appear to be generally of German origin. The variety of relief produced by punching from the back, together with the precise and clean cutting of the perforated details, gives a rich and elaborate appearance to that which is in reality the cheapest and commonest kind of work. (891)

KNIVES AND FORKS, SCISSORS, &c.

No. 70.

TABLE KNIFE, the hilt in silver, decorated with trophies in niello work.—Italian. Circa 1490. (4303)

Nos. 71 and 72.

TWO KNIVES, with engraved ivory hilts.—German work. Circa 1560. (2165 c, 2165 k)

No. 73.

SMALL KNIFE, with chiselled and gilded steel hilt, incrustated with mother-of-pearl.—French or Italian work. Circa 1540-50. (5600)

No. 74.

KNIFE, with silver hilt.—German or Flemish. Circa 1600. The hilt is engraved with scriptural subjects and arabesques, in the style of Theodore de Bry, the pommel decorated with open-work scrolls or strapwork, and on the sides of the hilt is the motto "esperant en Dieu." (5591)

No. 75.

KNIFE HANDLE, in brass, terminating in a griffin's head, ornamented with blue and white enamel. (5429)

No. 76.

KNIFE, modern Hindoo work. Purchased from the Exhibition of 1851.

Nos. 77 and 78.

TWO PAIRS OF STEEL SCISSORS, ornamented with pierced work.—Modern Hindoo work. (Exhibition of 1851.)

No. 79.

PAIR OF SPRING SHEARS, ornamented with engraved and damascened work in gold.—Italian. 16th century (5868)

No. 80.

PAIR OF BRASS SNUFFERS, ornamented with a figure in relief, bearing a sword and shield, and crowned by two winged amorini.—Italian work. 17th century. (4870)

Damascene Work and Niello Work.

DAMASCENE WORK ("Damasquinerie"). Metal inlaying, or incrustation.

The inlaying one metal into another, or the incrusting a surface of metal with thin leaves or plates of other metals, was practised by the ancients, and many antique examples are extant. Among the moderns, the Arabic or Saracenic tribes have carried out these arts the most successfully. From them it appears to have been adopted by the Italian artists of the Cinque-cento, and became a favourite mode of decorating arms, armour, and other utensils. Niello work was most in use in Italy in the 15th and 16th centuries.

No. 81.

ANCIENT ARABIC OR "SARACENIC" BUCKET-SHAPED VESSEL. Damascene work on brass. (303)

No. 81 A.

CIRCULAR BOWL; ancient Saracenic damascene work on brass. (4038)

No. 82.

GLOBULAR INCENSE BURNER, in bronze, engraved with arabesque patterns and damascened with silver.—Arabic or Syrian work. 15th or 16th century. (4704)

No. 83.

CANDLESTICK, in engraved brass.—Arabic or "Saracenic" damascene work. 15th or 16th century. (2438)

No. 84.

BRONZE CANDLESTICK, engraved and damascened with silver.—Venetian work. Circa 1550.

No. 85.

SQUARE PLAQUE, Italian cinque-cento damasquinerie on iron; Curtius leaping into the gulf; within a cartouche surrounded with arabesque ornament. (2552)

No. 86.

TEN PIECES OF NIELLO WORK.—Italian. Date about 1520.

Niello work is a species of line engraving on silver, the lines and hatchings being filled up with a composition of silver, copper, lead, and sulphur, of an intense black colour. Niello engravers were accustomed to take casts of their work in sulphur, whilst in progress; and Maso Finiguerra, a Florentine artist, in the latter part of the 15th century, in endeavouring to improve on the process, by substituting paper for sulphur, is said to have discovered the art of copper-plate printing. (6560 to 6569)

No. 87.

VASE AND COVER IN OXYDISED METAL INCRUSTED WITH SILVER.—Modern Hindoo work. (151)

No. 88.

BOWL OF A HOOKAH PIPE, in similar material.—Modern Hindoo work.

The ornamentation of these objects is produced by the application of thin leaves or plates of silver, made to adhere by pressure, to surfaces previously indented or incised. This process may be deemed the converse of Niello work, the silver being inlaid on a black ground, whilst in Niello work, a surface of silver is decorated with dark lines, hatchings, or tints. (141)

Decorative Arms and Accoutrements.

No. 89.

HOLSTER PISTOL, with fluted barrel, the stock inlaid with minute hunting subjects and arabesques in engraved steel; signed Lazarino Cominazzo.—North Italian work (Milan or Brescia.) 17th century. (Bernal collection.)
(2242 a)

No. 90.

CHISELLED STEEL MUSKET LOCK.—Italian work. 17th century. (2793)

No. A.

SWORD POMMEL, in carved steel open-work, ornamented with four subjects within circles of wreathed work, the interspaces occupied with erect figures, within ovals of similar work.—Italian. 16th century. (5427)

No. 91.

GILT BRONZE STIRRUP, enriched with arabesque ornaments in relief.—Italian. Circa 1530. (2191 a)

No. 92.

HUNTING KNIFE ("Couteau de Chasse").—Modern French. Executed by Marrel Frères, of Paris, for the Exhibition of 1851.

The hilt and sheath are in silver and or-molu, enriched with relief subjects from the legend of St. Hubert. The figure of the saint, in full relief, holding a bow and surrounded by hounds, forms the "grip" of the knife; and the bas-relief on the sheath represents the moment when the hunt is interrupted, and the saint perceives the miraculous crucifix on the head of the stag. Purchased from the Exhibition of 1851, at the price of 200*l*. (159)

No. 93.

INDIAN KNIFE OR DAGGER, WITH ENAMELLED GOLD SHEATH.—Manufactured at Scinde. (109)

Nos. 94 and 95.

TWO INDIAN SWORD-HILTS.—Manufactured at Touk.

These hilts are in iron, encrusted or "damasquiné," with ornaments in gold. The gold in these specimens, as in other varieties of damascene work, is made to adhere to the rough incised surface of the iron by strong pressure, the ornaments being afterwards elaborated by chasing, burnishing, &c. (112, 113)

No. 96.

POWDER FLASK, covered with black stamped leather in centre, a lion rampant, surrounded by leaf scroll patterns.—Italian. 16th century. (5421)

Watches, &c.

No. 97.

TABLE CLOCK IN OR-MOLU.—French or German, Renaissance. Date about 1600.

The sides are decorated with allegorical figures in relief, representing impersonations of Arithmetic, Geometry, Music, and Astrology. (391)

No. 98.

WATCH IN ENGRAVED SILVER CASE.—French. Date about 1600. (921)

No. 99.

GOLD WATCH CASE, chased and embossed with a mythological subject; perforated arabesque work borders, and raised medallions, containing emblems and figure subjects.—French? Circa 1700. (288)

Jewelry and Objects in precious Materials.

Nos. 100 to 110.

ELEVEN SPECIMENS OF ANTIQUE (Roman) JEWELRY, consisting of Ear-pendants, Brooches, Pins, and a Ring.

Objects of personal ornament in the precious metals are frequently found in tombs of the antique periods, having been buried with the dead. Rings appear to have been interred with all ranks of people; and from the numbers of ear-pendants discovered, these articles would seem to have been seldom removed from female corpses. Gold ornaments, gems, &c., are often found in a partially fused state in urns along with the ashes of the burnt corpse. It will be noticed that the stones in these specimens, with the exception of two or three in the upper part of the largest ear-pendant, which are modern insertions, are "en cabochon," i.e. rounded, and not cut into facets as in modern jewelry: the latter method is very seldom seen in the antique; and the small ring, on which is strung a cut bead of blue glass, is a rare exception to this rule. The pin or brooch, ornamented with a cross, is probably an early Christian relic.

(6570 to 6580)

No. 111.

CIRCULAR FIBULA, antique Greek gold filagree work.
(3346)

No. 112.

EAR-PENDANT, antique Greek gold filagree work. (3347)

No. 113.

EAR-PENDANT, in enamelled gold; a composition of reversed heart-shaped strap-work, with six pearls attached.—Italian work. 16th century. (2823 a)

No. 114.

PENDANT JEWEL, enamelled gold filagree work. 17th century; of Spanish or Italian origin. (1557)

No. 115.

NECKLACE OR BRACELET, enamelled gold set with garnets and pearls.—17th century. (2754)

No. 116.

BROOCH OR PIN, in enamelled gold, folded ribbon bow pattern, decorated with white and black enamel, set with garnets.—Dutch? 17th century. (2824 a)

No. 117.

SILVER-GILT ENAMELLED AND JEWELLED BRACELET.—Spanish or Portuguese. 17th century work. (917)

No. 118.

SMALL CUP AND COVER, in German agate, mounted in silver gilt.—16th century. (3641)

No. 119.

MODERN COPY OF AN ANCIENT IRISH FIBULA OR BROOCH, called the "Tara Brooch."

The original is probably as early in date as the 7th or 8th century, and is of wonderfully skilful and delicate execution; the ornamental motives, in which runic knots, guilloche, fretwork, or lacertine patterns of a very marked and original character predominate, indicate a decidedly national style in ornament. (920)

No. 120.

BROOCH, in enamelled gold, style of Louis XIII., the centre formed by a large heliotrope, on which is placed a bouquet of diamonds, &c.—Modern French work. Manufactured by Wiesse, of Paris. (Purchased at the Paris Exhibition, 1855.) (2663)

No. 121.

PIN OR BROOCH, in enamelled gold, a group in full relief of St. Michael and the Dragon.—Modern French work. Manufactured by Froment Meurice. (Purchased from the Paris Exhibition, 1855.) (2659)

No. 122.

BRACELET, IN CHISELLED GOLD AND SILVER.—Modern French. Manufactured by Froment Meurice, of Paris. (Purchased from the Exhibition of 1851.) (166)

No. 123.

BRACELET, IN ENAMELLED GOLD, SET WITH TABLE DIAMONDS AND RUBIES.—Modern Hindoo work. Manufactured at Dholepore in Rajpootana. (Purchased from the Exhibition of 1851.) (119)

No. 124.

INDIAN BRACELET, IN ENAMELLED GOLD, SET WITH TABLE DIAMONDS.—Manufactured at Dholepore. (120)

No. 125.

GOLD FILAGREE EAR-PENDANT.—Indian work. (617)

No. 126.

MINUTE MINIATURE, set as a breast pin; portrait of a Hindoo lady, by a native artist, painter to the King of Delhi. (4640)

No. 127.

OCTAGONAL SNUFF-BOX or "BONBONNIÈRE," in gold aventurine glass, mounted with bronze filagree work.—Chinese? (2728)

Coins and Medals.—Seals.—Engraved Gems.

No. 128.

COLLECTION OF SIXTY COINS.

Exhibited solely in illustration of Numismatic Art. The selection comprises coins of the following series:—1. Greek cities. 2. Greek kings. 3. Roman family or consular coins. 4. Roman imperial coins. 5. Ancient British, Parthian, and Sassanian coins. 6. English mediæval and modern coins.

Apart from what may be termed the Science of Numismatics, in which erudition and the practical knowledge of the collector have the chief share, coins and medals have a particular utility to the student in the point of view of the historic development of Art, which perhaps no other class of works illustrates in an equally compendious manner. The characteristics of the several series of coins may be thus briefly noted:—

1. GREEK CITIES.—Distinguished by an infinite variety of designs, the earliest and rudest even exhibiting a grand and severe style of art; whilst those of the later periods are often equal in perfection to the finest contemporary works in sculpture. Greek coins of all periods, as a general rule, are singularly carelessly struck, little trouble being taken to ensure regularity of shape, or the proper placing of the impression. In the series of Greek princes, the successors of Alexander, we see some of the earliest and noblest efforts of portrait sculpture. In these coins, however, there is often great discrepancy betwixt the beautiful portrait heads and the accompanying reverses, which are sometimes very rude and unfinished. The well known reverse of the Ptolemaic series, the Eagle and Thunderbolt, (see No. 7.) is an instance in point.

3. ROMAN CONSULAR OR FAMILY COINS.—Likewise distinguished by a great variety of types. Less beautiful than contemporary Greek works, but interesting to the decorative artist, many of the emblematic devices being of a very ornamental character.

4. ROMAN IMPERIAL COINS.—Fine and freely developed style of portrait art, less idealized than the Greek series. Portrait heads, indeed, are found, distinguished by inimitable truth to nature. Reverses infinitely varied, and to be studied as affording a clear idea of the peculiar characteristics of Roman Art generally, both in its beauties and its mannerism. The decline of art towards the fall of the Roman empire is particularly visible in coins. Roman coins are scarcely more carefully minted than the Greek. The projection of the design or relief is much flatter, Greek coins being remarkably bold and striking in this respect.

5. ANCIENT BARBARIC COINS.—Chiefly remarkable as showing the imperfect attempts of semi-civilized nations to attain to classical beauty and perfection.

6. MODERN SERIES. ENGLISH MEDIÆVAL AND RECENT COINS.—The former (mediæval), which may be taken as showing a fair average of

the state of numismatic art generally in the middle ages, as compared with ancient coins, are comparatively worthless as far as art is concerned. They seldom, indeed, exhibit any traces of those really beautiful and original motives which we find in so many other vehicles during the same period. Recent English coins: Characterized by neatness and precision of workmanship, combined with a cold and mechanical style of art, which is recommended to notice in this selection only as a contrast to the genuine and vigorous works of antiquity. The reverse of the crown-piece of George III., No. 53, by Pistrucci, is one of the best specimens of modern numismatic art executed in this country.

Greek Coins.—Cities—(Silver.)

- No. 1. Metapontum—obverse, an ear of wheat; reverse, incused.
2. Ægina—ob. a tortoise; rev. an indented square.
3. Lete—ob. Silenus holding a female on his knee; rev. an indented square.
4. Athens—ob. head of Pallas; rev. an owl.
5. Thasus—ob. a female head; rev. Hercules.
9. Larissa—ob. a female head; rev. a horse.
10. Velia—ob. head of Pallas; rev. a lion, the Caduceus above.
(The earliest of these coins may date about 400 B.C.)

Greek Princes.

8. Gelas—ob. head and fore legs of the minotaur; rev. a biga.
6. Alexander the Great—ob. head of Hercules; rev. Jupiter seated.
336 to 324 B.C.
7. Ptolemy II.—ob. bust; rev. an eagle on a thunderbolt.

Roman Consular Coins.—(Silver.)

11. Cassia—ob. head of Apollo; rev. an eagle on a thunderbolt.
12. Allia—ob. head of Rome; rev. Castor and Pollux and a vase.
13. Cordia—ob. female diademed head; rev. Cupid on a dolphin.
14. Hosidia—ob. bust of Diana; rev. a wild boar attacked by a dog, and pierced by a javelin.
15. Scribonia—ob. head of Apollo; rev. an altar with lyres suspended.
16. Fonteia—ob. head of Janus; rev. a galley.
17. Junia—ob. head of Rome; rev. Victory in a biga.
18. Marcia—ob. head of Rome; rev. the Dioscuri.
(These coins belong chiefly to the two centuries preceding the birth of our Saviour.)

Roman Imperial Coins.—(Silver.)

19. Domitian—rev. Pallas; (died, A.D. 96.)
20. Caligula—rev. head of Germanicus. A.D. 41.
21. Tiberius—rev. Pontifex Maximus. A.D. 37.
22. Titus—rev. Capricorn and globe. A.D. 81.
23. Vespasian—rev. a female seated. A.D. 79.

Roman Imperial Coins, First and Second Brass.

25. Domitian—rev. Jupiter seated. A.D. 96.
26. Claudius—rev. an inscription in a wreath. A.D. 54.

- No. 27. Hadrian—rev. a female sacrificing before an altar. A.D. 138.
 28. Nero—rev. the temple of Janus. A.D. 68.
 29. Trajan—rev. a soldier seated before a trophy. A.D. 117.
 30. Antoninus Pius—rev. a female sacrificing. A.D. 161.
 31. Augustus—rev. s. c. and a caduceus. A.D. 14.
 32. Agrippa—rev. Neptune, with a trident. B. C. 12.
 33. Macrinus—rev. Emperor in a quadriga. A.D. 218.
 34. Caligula—rev. Vesta seated. A.D. 41.
 35. Maximus—rev. Emperor, with two standards. A.D. 238.
 36. Livia—head of "Pietas." A.D. 29.

Roman Third Brass, Lower Empire.

37. Constantine, junior, A.D. 340.
 38. Gallienus. A.D. 268.
 39. Tacitus. A.D. 276.
 40. Probus. A.D. 282.
 41. Constantine the Great. A.D. 337.

Ancient Barbaric Coins.

42. Ancient British gold coin of Cunobelin—reverse, inscribed Camulodunum (Colchester). This coin belongs to the period immediately anterior to the Roman Conquest of Britain.
 43. Jewish shekel—silver,—(not older than the age of Judas Macabeus. B. C. 161.)
 44. Parthian coin—Arsacides—silver.
 45. Sassanian coin—silver.

English Coins.

46. Penny—Edward the Confessor. A.D. 1042-1066.
 47. Penny—William the Conqueror. A.D. 1066-1087.
 48. Penny—Henry III. A.D. 1216-1272.
 49. Groat—Edward III. A.D. 1327-1377.
 50. Groat—Henry VIII., with his father's portrait. A.D. 1509-1547.
 51. Shilling—Charles I. A.D. 1625-1649.
 52. Crown, by Briot—Charles I.
 53. Crown, by Pistrucci—George III., 1820.
 54. Gold quarter noble—Henry VI. A.D. 1422-1461.
 55. Gold half noble—Edward III. A.D. 1327-1377.
 56. Gold noble—Edward IV. A.D. 1461-1483.
 57. Gold angel—Henry VIII. A.D. 1509-1547.
 58. Half-sovereign—Queen Elizabeth. A.D. 1558-1602.
 59. Farthing—Queen Anne. A.D. 1702-1714.
 60. Gold five pound piece, by Wyon—Queen Victoria, 1839; reverse, Una and the lion.

No. 129.

GOLD SOVEREIGN of James I.

Portrait Medallions.

There are few works of mediæval art more really valuable than the Italian portrait medallions of the 15th and 16th centuries; they are for the most part the work of artists of the highest talent—painters, sculptors, or goldsmiths. Besides being intrinsically most beautiful, they also, like their antique prototypes, the medals of classical antiquity, transmit to us the most authentic portraits of the great men of the epochs in which they were produced.

The antique medals were invariably struck from a die or matrix, and are consequently always of comparatively small dimensions; but in the middle ages the art of stamping coins was even less understood than in antiquity, and the process was confined to the small and rudely-fashioned coinage generally in use. To produce medals of the large size effected by the early Italian artists, an entirely different method of production was of necessity had recourse to; the Renaissance medals were consequently always cast in a mould by the process called "*a la cire perdue*," and the impressions in bronze thus obtained were retouched and often elaborately chased by the artists themselves.

From about 1440 till the end of the century was the great age of this art, which developed itself mainly in the northern Italian cities—Verona, Milan, Venice, Mantua, &c. Of the artists who devoted themselves to this branch, Vittore Pisanello, a celebrated painter of Verona, is entitled to the highest rank. After him may be named, Sperandio of Mantua, Matteo de Pastis, Pomedello of Verona, and Giovanni Boldu of Venice. Original examples of these beautiful medallions have now become extremely rare, and must be distinguished from the numerous modern castings or "*surmoulages*," which have at various times been made from them.

No. 130.

BRONZE MEDALLION; Filippo-Maria Visconti, Duke of Milan. Obverse, bust to the right, with legend. Reverse,

a knight in armour on horseback, with two attendants. Signed, "Opus Pisani Pictoris." The work of Vittore Pisani, called Pisanello. Circa 1450. (4575)

No. 131.

MEDALLION OF VICTOR DA FELTRE, Mathematician.—By Pisanello. Circa 1450. Signed on the reverse, "Opus Pisani pictoris." (520)

No. 132.

MEDALLION OF SIGISMUND MALATESTA, LORD OF RIMINI.—Date 1446. (1435)

No. 133.

ELECTROTYPE CAST OF A BRONZE MEDALLION OF SIGISMUND MALATESTA, Lord of Rimini. Probably by Matteo de' Pastis.—Dated 1450.

No. 134.

BRONZE MEDALLION.—The sculptor and medallist, Giovanni Boldu, of Venice, by himself. Obverse, his own portrait in the style of the antique, surrounded by a legend in Greek characters. Reverse, a man seated, covering his face with his hands; near him an Amorino leaning on a scull. The signature of Boldu, and date 1458.—Italian work. (4503)

No. 135.

ELECTROTYPE CAST.—Obverse of a bronze medal of Lorenzo de Medici of Florence. 15th century.

No. 136.

ELECTROTYPE CAST.—Reverse of a medal,—Federigo, Duke of Urbino, on horseback, in armour,—the work of Sperandio. Circa 1470.

No. 137.

ELECTROTYPE CAST.—Reverse of a medal,—the Sultan Mahomet II. on horseback,—the work of Costanzo. Dated 1481.

No. 138.

ELECTROTYPE CAST.—Obverse of a bronze medal with bust of Roberto de San Severino of Ragusa.

No. 139.

ELECTROTYPE CAST.—Obverse of a bronze medal, bust of Janello Torriani of Cremona, architect and mechanician.—Italian work. Circa 1550.

No. 140.

ELECTROTYPE COPY OF A BRONZE MEDALLION, Antoine, bastard of Burgundy. Circa 1490–1500. Obverse, bust portrait, inscribed "Anthonius B. de Burgundia."

No. 141.

BRONZE MEDALLION of Louis XII., King of France, and his Queen, Anne of Brittany; issued at Lyons in 1499. (2381)

No. 142.

ELECTROTYPE CAST.—Obverse of a medal of Robert Briçonnet, Archbishop of Rheims.—French. Circa 1490.

No. 143.

ELECTROTYPE CAST.—Obverse of a medal of Thomas Bohier of Normandy.—French, dated 1503.

No. 144.

FLORENTINE MEDALLION OF A PRINCESS OF TUSCANY.—Date, 17th century. (1431)

No. 145.

FLORENTINE MEDALLION OF A GRAND DUCHESS OF TUSCANY.—Date, second half of 17th century. (1434)

No. 146.

MEDALLION, in chiselled bronze, richly gilded; the Judgment of Paris.—Italian work. Circa 1490. (5748)

No. 147.

ANCIENT MONASTIC SEAL.—Date about 1300. (1200)

No. 148.

BRASS SEAL OF THE CHAPTER OF THE CATHEDRAL OF MINDEN.—17th century.

In the mediæval periods seal cutting, generally in brass (latten) and silver, seems to have attracted more attention than the preparation of dies for coins, the architectonic ornaments with which they are enriched render them useful objects of study, and for this purpose extensive series of casts or impressions are easily procurable. (129)

No. 149.

Modern Italian Intaglio, in chalcedony, mounted in gold.
—ALTHEA EXTINGUISHING THE BRAND AT THE BIRTH OF MELEAGER. (942)

No. 150.

Similar Intaglio, in sardonyx.—NEPTUNE AND AMPHITRITE. (944)

No. 151.

Similar Intaglio, in cornelian.—ACHILLES KILLING CYONUS WITH HIS SHIELD.

These intaglios formed part of the Poniatowsky collection of gems, and were executed by modern Roman gem engravers in the beginning of the present century. (945)

Goldsmiths' Work, Decorative Plate, &c.

No. 152.

CHALICE; the cup in silver, the lower portion in gilt bronze engraved; the hexagonal stem ornamented with silver plates and six medallions, engraved and originally covered with translucent enamel; the medallions contain half-length figures of Christ and five saints.—Italian quattro-cento work. (5416)

No. 153.

HEXAGONAL MONSTRANCE or CUSTODE, in silver gilt; the sides engraved with figures of saints; cover richly adorned with canopy work, pinnacles, &c.—Flemish or German work. First half of 15th century. (4689)

No. 154.

COCOA-NUT CUP, carved with subjects of Diana and Actæon, &c., chased silver strap-work and arabesque ornamenting the bands ornamented with lion's head masks with rings; the summit bears a statuette of an armed man, with a shield of arms.—Circa 1580. (2117)

No. 154 A.

SILVER-GILT TAZZA.—German work. Signed "P. van Veenen, 1604."

The bowl is enriched with a Scriptural subject, executed in relief *en repoussé*. The stem is formed by the figure of a nymph leaning against a tree, apparently a copy or adaptation of an Italian cinque-cento work, probably a Florentine bronze of the school of Giovanni Bologna. (318)

No. 155.

STONE JUG, mounted in silver gilt.—English, "Elizabethan" work. Circa 1600. (2120)

No. 155 A.

SILVER-GILT TANKARD.—German. Date about 1700.

(397)

No. 156.

CIRCULAR BOX AND COVER, silver filagree work.—Italian 16th or 17th century. (404)

No. 157.

PLAQUE, in silver repoussé work; Christ with two angels, surrounded with the emblems of the Passion.—Flemish 17th century. (2816)

No. 158.

SILVER-GILT SPOON, straight fluted and beaded handle, surmounted by an acorn.—German. 17th century. (4442)

No. 159.

SILVER-GILT TEAPOT, fluted and richly chased with festoons of foliage and rococo scroll-work.—French or German. First half of 18th century. (4271)

No. 159 A.

PLATEAU, in silver, parcel-gilt and enamelled.—Modern Hindoo work, executed *en repoussé*. (127)

No. 160.

FLUTED SPITTOON, in white metal, chased with foliage.—Recent Siamese work. (4630)

No. 161.

FLUTED STAND or HOLDER, inlaid with niello work.—Recent Siamese work. (4632)

No. 162.

BELL-SHAPED ROSE-WATER SPRINKLER, in silver parcel-gilt filagree.—Modern Hindoo work. (Presented by H.R.H. the Prince Consort.) (4305)

No. 163.

GILT SPOON, ornamented with pierced work.—Recent Hindoo. (Exhibition of 1851.)

Works in Metal—Electro-deposit Copies.

No. 164.

SHIELD (Electro-deposit Copy).—The original, preserved in the Royal Armoury, Windsor Castle, is in iron, sculptured "en repoussé," and inlaid (damasquiné) with gold and silver.—Italian, date about 1560-70; said to be the work of Benvenuto Cellini.

The relievo subjects represent events in the history of Julius Cæsar.

No. 165.

SHIELD (Electro-deposit Copy).—The original, in the South Kensington Museum, is in iron, sculptured "en repoussé," and is the work of George Sigman, goldsmith, of Augsburg, A.D. 1552.

The relievo subjects represent the triumphs or apotheosis of Rome: an inscription encircling the head of Medusa in the centre of the shield is as follows:—"Georgius Sigman · Aurifex · Auguste · Hoc Opus · perfecit · Anno · Domini · M.D.L. II. Mense August · die XXII."

No. 166.

SHIELD (Electro-deposit Copy).—The original, in the South Kensington Museum, is in iron, sculptured en repoussé. Executed by Antoine Vechte, for the Exhibition of 1851.

The subjects are from Italian poets.

No. 166 A.

BACK AND FRONT OF A CUIRASS, electro-deposit copy of the originals in the possession of the Comte de Nieuwerkerke of Paris.—Italian work. Circa 1530.

No. 167.

ELECTRO-DEPOSIT COPY OF A SILVER PARCEL-GILT TANKARD, decorated with perforated "appliqué" ornaments, &c.; the cover surmounted by a cockatrice, the crest of the family Imhoff of Augsburg.—Augsburg work. Circa 1570.

No. 167 A.

PLATEAU.—Electro-deposit by Elkington, and Co. The design arranged by the Duc de Luynes. Modern imitation of the antique.

This tasteful composition conveys a good idea of the style and appearance of antique silver plate, of which so very few specimens of the higher periods of art have come down to us. (898)

No. 168.

ELECTRO-DEPOSIT COPY OF A SILVER-GILT TRIANGULAR SALT-CELLAR.—German. Circa 1580.

No. 168 A.

ELECTRO-DEPOSIT COPY OF A SILVER-GILT SALVER.—Dutch. Date about 1690. The original executed *en repoussé*. (1415)

No. 169.

CAST OF A TANKARD, in carved ivory, mounted in silver parcel-gilt; the drum of the tankard carved in high relief, with a Bacchanalian subject; the cover surmounted by a group in full relief of Hercules killing a centaur. The signature of the artist is inscribed on the drum, "Bernard Strass, goldsmid, fec."—Augsburg work. Second half of the 17th century.

No. 169 A.

CAST OF A TANKARD, IN CARVED IVORY, mounted in silver gilt.—Flemish work. School of Rubens. Date about 1640.

Pottery.

Pottery may be arranged under two groups, *antique* and *modern*, and, in a technical point of view, into three main divisions, *earthenware*, *stoneware*, and *porcelain*. The varieties, however, comprised under these divisions are almost innumerable, and their adequate illustration would demand a volume. Pottery is either *mat* or *unglazed*, *enamel-glazed*, or *glazed*. The first of these terms needs no explanation; the second comprises all wares to which a superadded opaque vitreous covering is given, generally of a different colour to the body or substance of the ware; and the third denotes a transparent glassy coating or varnish;—these peculiarities will be explained more fully as specimens occur in the catalogue. Antique pottery, which is exclusively comprised in the division "Earthenware," is both *mat* and *glazed*, but not *enamelled*; opaque enamel glazes are characteristic of mediæval periods especially of the 15th, 16th, and 17th centuries; and modern pottery, particularly porcelain, is almost exclusively of the true glazed kind. These general observations, however, do not strictly apply to oriental pottery (China, Japan), the historic development of which has little coincidence with the European; porcelain, the most perfect species of pottery, as a case in point, having been manufactured in China at a very remote period, whilst in Europe it is of entirely modern origin. Pottery is one of the most important vehicles of decorative art; in it the history and progressive development of art may be traced, without break or interruption, for the material is imperishable, and its fabrication has been universal at all periods.

ANTIQUE GREEK PAINTED EARTHENWARE.

In ancient Greece, and amongst the Etruscan people from a very early period, (probably from the 6th or 7th, and about the 2nd century before Christ) the well-known painted black and red ware seems to have been almost the only kind in use. Innumerable specimens are now discovered in ancient

sepulchres in southern and central Italy and in Greece. This ware is composed of common baked clay or terra cotta, generally of a bright red colour, on which paintings or designs are executed in outline in a brilliant black glaze or varnish. Perfect beauty of form in the configuration of the pieces, and in the picture subjects, and ornaments, characterises this celebrated pottery. We find in it an infinite variety, and every piece, no matter how common its use, or how rapid and cheap its fabrication, is beautiful. The inspection of a few specimens will serve to convey a perfect idea of the external characteristics of the ware, the technical processes and modes of decoration being very simple.

No. 170.

MUMMY FIGURE OF ISIS.—Small statuette in blue glazed pottery.—Ancient Egyptian.

The exact date of this specimen cannot be ascertained; it is certainly, however, some centuries before the Christian Era. (986)

In ancient Egyptian pottery, we find vitreous glazes introduced at a very early period, particularly the brilliant blue or green glaze of which this specimen offers a good example; this appears to have been chiefly, though not exclusively, confined to ornamental objects, such as small images, scarabei, &c., the larger utensils of pottery being generally of common unglazed terra cotta, of simple and monotonous yet elegant forms. Similar vitreous glazes appear to have been known to the Assyrian and Persian nations, by whom they were probably carried out in greater variety; too little, however, is as yet known on this head to warrant definite assertion.

Nos. 171 and 172.

Two small "PLAQUES," of inlaid pottery.—Ancient Egyptian.

These pieces are executed by a process similar to that by which the so-called *encaustic tiles* of the present day are produced. The material ("body") is a silicious earthenware, approximating to a coarse description of porcelain, and the patterns are formed by impression in the moist clay, the cavities being then filled with differently coloured clays. These pieces have probably served as ornamental inlays into some article of furniture.

(365, 366)

No. 173.

SMALL AMPHORA; antique Greek painted pottery.—About 400 B.C. (329)

No. 174.

ANTIQUE GREEK THREE-HANDLED VASE, "Calpis," painted with male and female figures; probably a Bacchic nalian subject.—Date, about 350 B.C. (481)

No. 175.

SMALL CYLINDRICAL BOX AND COVER, "Pyxis," the lid painted with a table containing utensils of the toilet; antique Greek painted pottery.—About 350 B.C. (3308)

No. 176.

SMALL TWO-HANDLED AMPHORA; antique Greek black glazed pottery, the surface covered with small stamped or incised horseshoe-shaped markings.—Date, about 300 B.C. (5816)

No. 177.

"LECYTHUS," or UPRIGHT CYLINDRICAL VASE, covered with "engobe" of white clay; antique Greek painted earthenware; probably executed at Athens.—About 300 B.C. (2869)

No. 178.

TWO-HANDLED CAMPANIFORM VASE; antique Greek painted pottery.—About 300 B.C. (3322)

No. 179.

OVIFORMED TWO-HANDLED VASE, with vertical ribs or flutings; antique Greek black glazed earthenware.—About 300 B.C. (3299)

No. 180.

ANTIQUE GREEK PAINTED EARTHENWARE EWER, ("Oenochoe.")—About 300 B.C. (2486)

No. 181.

SMALL OVIFORM PAINTED VASE, WITH COVER.—Antique Greek black and red glazed pottery.

The paintings on this vase represent, on one side, a profile head of Venus, and on the other, a winged genius or cupid (Eros), holding a mirror. The spaces are filled in with the usual Greek conventional honeysuckle ornaments. Date, probably about 300 B.C. (1436)

ANTIQUE ROMAN EARTHENWARE.

Roman pottery is in every respect inferior to the Greek. From the first we see in it a tendency to decoration in relief, and a consequent inappreciation of beautiful shapes: there is, indeed, perhaps no painted Roman pottery properly so characterized. A variety of bright red earthenware, generally in domestic utensils, decorated with ornaments in relief, figures, animals, ornamental scroll-work, &c., and covered with a very thin vitreous glaze or varnish, is the most conspicuous kind; it is generally known as "Samian ware," and is found abundantly in this country.

No. 182.

TEN FRAGMENTS of ancient Roman stamped or embossed red glazed pottery, "Samian ware."—Found in London.

The varied designs seen in these fragments are all produced by the repetition of a few forms, stamped by hand on the ware. The pieces were carefully turned in the potter's lathe, and a decorative process, similar to engine-turning, may be observed on some of them. The vessels which are seldom found entire, are generally drinking cups, bowls, or plates, and similar articles of domestic use; and as a rule, spherical forms predominate. The mouldings of the feet and rims are often beautiful in design, and very delicately turned. The soil of the city of London abounds in fragments of the ware.

No. 183.

CUP or BOWL; ancient Roman pottery,—"Samian ware."

On the bottom of this piece, in the inside, is stamped the name of the maker, "Dontionoe." Pieces of Samian ware, signed in this manner, are generally simple unornamented articles of use. A great number of different signatures are known.

No. 184.

ANCIENT ROMAN URN.—Earthenware, decorated in relief with a frieze or band representing a chase of animals.

The stags, dogs, &c., represented on this vase have been executed by a curious process, denoting great manual skill and dexterity in the potter. It will be observed that the forms in relief are much more sharply and clearly defined than those of the Samian ware, and that at the same time they exhibit a singular and somewhat grotesque style of drawing. The process is as follows:—The urn having been turned on the wheel, and mixed with water to the consistence of thick cream (in this state technically called by modern potters “slip”) is taken up into a small utensil, furnished with a projecting spout or tube; with this apparatus the various designs of animals, &c., are drawn or rather modelled on the surface of the unbaked ware, the tube through which the clay or “slip” is made to flow by pressure, or other means, being used as a pen in delineating the required forms. Analogous processes are still in use, but modern artisans are far from possessing the extraordinary manipulative dexterity manifested in these ancient Roman works. (143)

ITALIAN ENAMELLED EARTHENWARE.

“MAJOLICA WARE”—(*Faënza Ware*—“*Raffaella Ware*”).

The Majolica ware is supposed to have derived its origin from a very similar pottery made by the Moors in Spain from an early period of the middle ages, and to have taken its name from the Spanish island of Majorca, from whence the first specimens were probably exported to Italy. During the 15th and 16th, and in a less degree, the 17th century, its manufacture was extensively carried on in Italy, especially in the central districts, where Faënza, Gubbio, Pesaro, Castel Durante, Urbino, and other neighbouring towns gained great reputation for their fine productions. The most remarkable variety of Majolica is the iridescent lustre ware which reflects metallic lustrous tints of various colours, according to the angle at which the light strikes its surface. The secret of the ruby lustre, which appears to have been used principally at Gubbio, was lost even in the 16th century. Giorgio Andreoli, known as “Maestro Giorgio,” was one of the most successful artistic manufacturers of the

lustred wares; he lived between 1470 and 1552. The earliest date as yet noticed on any piece of Majolica is 1475. Generally speaking the Majolica may be said to have just attained prominence as an artistic manufacture during the 15th century; it would perhaps be right to assume that its great extension was during the second half of that century. Its period of perfection may be said to extend from the beginning to the middle of the 16th century; after which time, although down to the last, many admirable examples were exceptionally produced, the art rapidly declined, gradually lost its artistic character, and fell to its lowest point with the decline of art in general at the end of the 17th century. Imitations of Majolica ware are now produced both in Italy and in England.

No. 185.

MAJOLICA PLATEAU, with raised medallion centre. Lustre ware, manufactured at Deruta, near Perugia.—Circa 1500-10. In centre, female profile bust, border of foliated ornament, scale pattern, &c. in compartments. The yellow lustre of this variety of Majolica ware, although less pleasing in its positive tint than that of M. Giorgio, is superior to nearly every other pigment of this nature in respect of the extraordinary “reflet” or iridescence, which assumes all the prismatic variety of colours of mother-of-pearl.

No. 186.

MAJOLICA PLATE. A lustred specimen of the same origin as the preceding piece.—Date about 1500. (1443)

No. 187.

GLASS; similar lustred ware, decorated with arabesque ornaments.—Date about 1500-10. (1005)

No. 188.

TWO-HANDLED GLOBULAR VASE, lustred Majolica ware, also of the manufacture of Deruta, near Perugia; centre surrounded by a band of scroll-work; on each side the neck is an oval compartment with clasped hands, and a label

scroll inscribed "Co pura fe.;" decoration, blue outline on white ground filled in with yellow lustre.—About 1500-10 (4392)

No. 189.

MAJOLICA PLATE, early Deruta ware; decoration in blue; in centre, Cupid with a bow and arrow, surrounded by a border of scale-work; also a wide border of arabesque ornament, and trophies on blue.—About 1510-20. (4604)

No. 190.

MAJOLICA PLATE, "bacile" or "fruttiera;" diam. 8 in. Gubbio embossed lustre ware.—About 1520; by Maestro Giorgio. In centre, clasped hands held over a fire; above, a pierced heart in relief, border of raised acanthus leaves &c.; ruby and gold lustre, with blue lining and shading on white ground. Reverse, plain.

No. 191.

MAJOLICA PLATE, with sunk centre and wide margin. Gubbio lustre ware, by M. Giorgio. In centre, a star or rosette; border, foliated decoration in gold and ruby lustre, outlined and shaded with blue on white ground. Reverse, concentric lines in ruby. An early piece of the master, probably dating about 1520.

No. 192.

PLATE, lustred Majolica ware, school of Maestro Giorgio of Gubbio, subject allegorical. A female figure seated, conversing with a man habited in the costume of the sixteenth century, and holding a halberd. Various animals, horse, bull, dragon, peacock, &c., are advancing towards the group; landscape background,—richly lustred. Reverse, rude scrolls in lustre.

No. 193.

MAJOLICA CUP or SHALLOW BOWL; in the centre a kneeling Saint in relief, in lustre colour. Gubbio ware, by Maestro Prestino. (1727)

No. 194.

MAJOLICA EMBOSSED TAZZA, arabesque, dark blue and orange ground border; in centre a bust of Moses on orange ground.—Faenza ware? About 1520-30. (1677)

No. 195.

MAJOLICA EMBOSSED OR FLUTED TAZZA PLATE; in centre a medallion of St. Sebastian tied to a tree pierced with an arrow. Decoration blue and orange compartments, with arabesque arabesques on blue enamel ground.—Faenza ware? (4626)

No. 196.

DEEP FLUTED TAZZA, "fruttiera," Majolica of Faenza.—About 1540. In centre a female bust, border, quartered pattern, in orange and blue.

No. 197.

MAJOLICA PLATE.—Urbino or Castel Durante ware. Date about 1520. (413)

No. 198.

MAJOLICA TAZZA PLATE; painted with a bust portrait of a lady, and with a label inscribed "Hieronima."—Urbino or Castel Durante ware. About 1540. (4627)

No. 199.

MAJOLICA DRUG POT.—Urbino or Faenza. Date about 1535.

Decoration of the highest order was often bestowed on these objects, which are very numerous, and were the old Italian representatives of our druggists' shop bottles and grocers' canisters. The inscription on this is "Isopus humida" (moist hyssop). (1271)

No. 200.

MAJOLICA PLATE; subject from the Æneid.—About 1545. Manufacture uncertain. (1745)

No. 201.

MAJOLICA PLATE; subject, a youth stooping to stir a blazing fire, painted in blue, touched with white; reverse, circle of blue scroll pattern.—Majolica of Venice. About 1550. (4782)

scroll inscribed "Co pura fe.;" decoration, blue outline on white ground filled in with yellow lustre.—About 1500-10. (4392)

No. 189.

MAJOLICA PLATE, early Deruta ware; decoration in blue; in centre, Cupid with a bow and arrow, surrounded by a border of scale-work; also a wide border of arabesque ornament, and trophies on blue.—About 1510-20. (4609)

No. 190.

MAJOLICA PLATE, "bacile" or "fruttiera;" diam. 8 in. Gubbio embossed lustre ware.—About 1520; by Maestro Giorgio. In centre, clasped hands held over a fire; above, a pierced heart in relief, border of raised acanthus leaves, &c.; ruby and gold lustre, with blue lining and shading, on white ground. Reverse, plain.

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MAJOLICA PLATE, with sunk centre and wide margin, Gubbio lustre ware, by M. Giorgio. In centre, a star or rosette; border, foliated decoration in gold and ruby lustre, outlined and shaded with blue on white ground. Reverse, concentric lines in ruby. An early piece of the master, probably dating about 1520.

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No. 195.

MAJOLICA EMBOSSED OR FLUTED TAZZA PLATE; in centre a medallion of St. Sebastian tied to a tree pierced with an arrow. Decoration blue and orange compartments, with grisaille arabesques on blue enamel ground.—Faenza ware? (4626)

No. 196.

DEEP FLUTED TAZZA, "fruttiera," Majolica of Faenza.—Circa 1540. In centre a female bust, border, quartered pattern, in orange and blue.

No. 197.

MAJOLICA PLATE.—Urbino or Castel Durante ware. Date about 1520. (413)

No. 198.

MAJOLICA TAZZA PLATE; painted with a bust portrait of a lady, and with a label inscribed "Hieronima."—Urbino or Castel Durante ware. About 1540. (4627)

No. 199.

MAJOLICA DRUG POT.—Urbino or Faenza. Date about 1535.

Decoration of the highest order was often bestowed on these objects, which are very numerous, and were the old Italian representatives of our druggists' shop bottles and grocers' canisters. The inscription on this jar is "Isopus humida" (moist hyssop). (1271)

No. 200.

MAJOLICA PLATE; subject from the *Æneid*.—About 1545. Manufacture uncertain. (1745)

No. 201.

MAJOLICA PLATE; subject, a youth stooping to stir a blazing fire, painted in blue, touched with white; reverse, circle of blue scroll pattern.—Majolica of Venice. About 1550. (4782)

No. 202.

PLATE, painted with Cupids carrying fruit, &c.—Majolica of Urbino? Date about 1570.

In this plate is visible the commencement of the decline of Majolica painting; with an admirable vigour and dexterity of execution, we see hasty and unfinished drawing, evidently denoting that mere expeditious manufacture had become the chief end. (1019)

No. 203.

MAJOLICA PLATE, "Children and Sheep," after Domenichino.—Date about 1730. Executed at Siena, by Ferdinando Maria Campani.

This is one of the latest specimens of the ware, belonging to what may be called the Eclectic or revival period. The works of this artist are very numerous, and are generally copies from engravings by the great masters, executed in a firm and masterly manner. The grey dull colouring of this specimen is characteristic of the latest period of the art. (1018)

No. 204.

TRIANGULAR BRACKET, enamelled terra cotta of the Della Robbia school; two-winged amorini or angels, betwixt them a lily.

Luca Della Robbia, a celebrated Florentine sculptor, born about 1400, died about 1480, invented a method of applying enamel glazes to the surface of his terra cotta sculptures. It is believed that this process remained a specialty in the Della Robbia family, many members of which, down to about the middle of the 16th century, continued to produce works of a religious and decorative architectural character, both in Italy and also in France, where one of the descendants of Luca established himself in the reign of Francis I. The enamel glaze and colours differ in no respect from those of the Majolica wares. (4033)

No. 204 A.

A collection of 33 Majolica ware painted floor-tiles, from the audience chamber of the palazzo Petrucci at Siena.—Executed in the year 1513.

Earthen and Stone Wares—Various.

No. 205.

OLD SPANISH LUSTRE-WARE PLATE.—17th century.

Earthenware, resembling the Majolica in the appearance of the body and the glaze, and decorated with designs in metallic lustre colours of

various tints, seems to have been the favourite pottery of the Spanish Moors. The present piece is a Spanish continuation of the Moresque pottery. (1001)

No. 206.

NEVERS WARE EWER, white enamel glaze, painted with red and blue flowers.—17th century. (422)

No. 207.

NEVERS WARE EWER, blue glaze, with white enamel, flowers.

Nevers, in France, was famous for its pottery, imitated from the Majolica, the technical processes of which were introduced by Italian artists, under the auspices of Catherine de Medicis and Louis Gonzaga, Duke of Nevers, in the latter half of the 16th century. The brilliant blue and white enamels seen in No. 207 are, however, peculiar to this ware; other and earlier specimens are scarcely distinguishable from inferior Majolica. (1015)

No. 208.

ROUEN ENAMELLED "FAIENCE" (earthenware) JUG OR "CRUCHE," painted with a figure-subject in blue—a musical party.—Date about 1690-1700.

The enamel glaze of this specimen, very similar in composition to that of the Majolica, is, however, much whiter and more perfect, having, at first sight, great resemblance to Chinese porcelain. At this period, indeed, the endeavours of the potter were directed chiefly to the imitation of the external characteristics of porcelain. (1004)

No. 209.

OVAL PLATEAU.—Rouen enamelled earthenware. Date about 1710.

This piece exhibits a singular mixture of styles. In the ornamental motives the chief intention has evidently been to imitate the characteristics of Chinese decoration, which are seen curiously intermixed with details of the Louis Quatorze ornament. (1445)

No. 210.

DELFT-WARE SAUCE BOAT.—Enamelled earthenware. Date about 1700.

Delft, in Holland, throughout the 17th and first half of the 18th centuries, was the chief seat of the earthenware manufacture; its wares being exported to every country in Europe. The earlier Delft wares are chiefly in imitation of Chinese porcelain, which was at the same time largely imported by the Dutch. The present specimen is a good instance of this style, whilst the shape of the vessel, which is original, and not inelegant, is characteristically Dutch. (1022)

No. 211.

DELFT-WARE PLATE.—Sprinkled purple ground, painted with imitation Chinese flowers and trees.—Date about 1740. (1464)

No. 212.

MOROCCO (Tangiers) ENAMELLED EARTHENWARE BOWL.—Recent.

The interlaced fret pattern painted on this piece is an instance of the long duration of established forms in Eastern art. This identical design may be seen constantly repeated in the ancient Saracenic architecture of Cairo, Sicily, and the Alhambra, dating from the 13th and 14th centuries. This kind of pottery is nearly always decorated with patches of scarlet sealingwax, showing the purely ornamental character of the ware; whilst from the absence of any enamel reds in the usual vitrified colours, it is presumable the Moors are unacquainted with them. (1002)

No. 213.

PLATEAU, painted with floral ornaments.—Ancient Persian enamelled earthenware. 16th or 17th century?

This beautiful ware is a species of imperfect porcelain, the glaze being of a translucent silicious nature, and the pâte or body of the ware of a pure white tint. Specimens are now generally found in Italy and the islands of the Mediterranean, where they were probably imported from the East at the period of their production. (2614)

No. 214.

ANCIENT ARABIC OR MORESCUE ENAMELLED WALL OR FLOOR TILE.

Enamel glazes for pottery, although known to the ancient Egyptians and Assyrians, were probably not in use in Europe much before the 10th or 11th century, having been introduced by the Arabs. This tile (Azulejo) is of Spanish Moresque manufacture, probably of the 15th century. (1013)

No. 215.

OVAL DISH, Bernard Palissy ware; decorated with reptiles, fish, &c.—About 1580.

Bernard Palissy (born about 1509 in the province of Perigord, in the south-west of France, died 1589,) was the inventor of this characteristic variety of pottery. Palissy was originally a glass painter, but having incidentally seen a beautiful cup in enamelled pottery, of some foreign manufacture, from thenceforth he directed all his energies to the application of coloured glazes or enamels to earthenware, then but little known in France. After many years of unceasing experiment, in the midst of

poverty and extreme privation, working likewise in ignorance of processes already familiar in other countries, he completely succeeded in his endeavours; and being already conversant with the arts of design, soon produced beautiful and original works.

Palissy's pottery may be classed generally under three varieties; first, his "rustic" pieces, called by himself "*rustic figulines*;" of this variety, the present is a good specimen; the fishes, shells, plants, &c., introduced being all moulded from nature. The second class is characterized by subjects of figures, executed in bas-relief, surrounded with ornamental borders and accessories; and the third is distinguished by enrichments of ornamental forms only.

Palissy's descendants and workmen continued for a long time to manufacture pieces from his designs and models, but they are very inferior in beauty to the original productions.

No. 216.

CIRCULAR TAZZA OR PLATEAU.—Bernard Palissy ware. About 1570.

An example of the simply ornamental variety of the ware. (1441)

No. 217.

FLEMISH STONEWARE CANETTE, embossed with a subject of Samson and Delilah, and other Scriptural scenes.—Signed H. H. (1929)

No. 218.

GERMAN or FLEMISH JUG.—"Canette." Grey stoneware, "Terre de pipe." Dated 1593.

Ornamented with raised or embossed allegorical figures. Stoneware, as a general rule, is most frequently decorated in relief, the thinness of the glazes, and roughness of texture and surface, not easily lending themselves to decoration in colour. (1006)

No. 219.

SMALL GLOBULAR FLEMISH "CRUCHE," in "Terre de pipe," with pewter cover.—16th century. (5481)

No. 220.

OLD FLEMISH GREY STONEWARE "GRÈS" JUG, ornamented with fleurs-de-lis in relief, blue and purple coloured glaze.—17th century. (1451)

No. 221.

OLD FLEMISH STONEWARE JUG, ornamented with raised scroll-work, and with a medallion portrait of William III.—Date about 1690.

No. 222.

OLD GERMAN MUG or "CANETTE," in brown stoneware, with raised ornaments, enamelled in colours, and gilt.—Nuremberg ware. 17th century.

This specimen is very appropriately decorated with details of a marked Gothic or mediæval character. The design, which may have originally been embodied in the beginning of the 16th century, seems to have become a favourite and traditional one, repeated long after all traces of Gothic art had ceased to be perceptible in other vehicles. (1020)

No. 223.

BÖTTCHER-WARE CUP AND SAUCER.—German Red stoneware. Date about 1700.

The body or "pâte" of these pieces is a dense impermeable stoneware, which has been cut and polished on the lapidary's wheel; its hardness and close texture almost equalling a natural jasper. (1012)

No. 224.

RED GLAZED CUP AND SAUCER, with decorations in silver.—Böttcher ware.

Böttcher, a German alchemist, having entered the service of Augustus II., Elector of Saxony, shortly afterwards turned his attention towards the discovery of the manufacture of porcelain, which he finally accomplished about the year 1709, at the royal castle of Meissen near Dresden. Böttcher's earliest ceramic productions, however, previous to the manufacture of true porcelain, were these hard red stonewares, which were evidently an imitation of the red earthen or stonewares of China and Japan. (1950 a)

No. 225.

Four fragments of OLD ENGLISH LEAD-GLAZED EARTHENWARE.—Dating from about 1500 to 1700.

Rude earthenware of this description, covered with lead glazes of various colours, seems to have been almost the only kind of pottery commonly made in England down to the beginning of the 18th century. The decorations in white and light yellow seen on these fragments are produced with white clays, applied in a liquid state to the surface of the ware, before covering it with glaze. The designs thus rudely worked are

produced by means of a quill or small tube, filled with the liquid clay, with which the design is drawn or traced on the surface. A process precisely similar is seen on ancient Roman pottery. Relief-decoration, produced by the application of moveable stamps; punctures, and scored lines, forming a variety of rosettes, scrolls and interlaced patterns, are likewise observable.

No. 226.

OLD STAFFORDSHIRE TEA-POT.—Red embossed stoneware ("Elers" ware). Date, about 1700.

This variety of old English pottery is said to have been manufactured by two Germans, brothers, named Elers, who are supposed to have been originally workmen in the service of Böttcher, of Dresden. These men fled to England, carrying with them the secret of this dense hard red stoneware, which was the first of Böttcher's discoveries. Attracted by the growing reputation of the Staffordshire Potteries, they settled about 1700 near Stoke-upon-Trent; and having discovered in the neighbourhood a bed of fine red clay, suitable for their purpose, established a small manufactory, which they conducted with great secrecy. From the almost perfect resemblance of their productions, in point of form and relief-decorations, to those of Böttcher, it is probable that they carried away with them casts of the moulds used by the latter. Their prosperity, however, was not of long duration, for they were soon subjected to every species of persecution from their rivals of the neighbourhood, who were jealous of their success, and who, by intimidating their workmen, and other manoeuvres, finally succeeded in driving them from Staffordshire. Their processes and peculiar style were, however, to all appearances, adopted and carried out by the Staffordshire potters, and were in fashion even till Wedgwood's time. (3865)

No. 227.

OVAL DISH, OLD STAFFORDSHIRE LEAD-GLAZED EARTHENWARE; the embossed ornamentation consisting of compartments of "Rococo" scroll-work, filled in with a variety of imitative basket and cane-work patterns.—Date about 1740.

This variety of old English earthenware continued in vogue till about 1760, the pieces were cast or pressed in copper moulds, or in earthenware ones, made from copper originals; the thin glaze is technically called a "smear" glaze, and was produced by the action of common salt, which was placed in the "saggar" or earthen vessel in which the ware is enclosed whilst being "fired" in the oven; the alkaline fumes arising from the salt acting on the silicious ingredients of the body or clay, and covering the surface with a true vitrified glass. This ware is usually called "Elizabethan ware" by dealers in ancient pottery. It is, however, a

manufacture of the first half of the 18th century, and was only superseded by the superior glazed earthenware introduced by Wedgwood and his contemporaries. (1462)

No. 228.

OLD STAFFORDSHIRE TORTOISE-SHELL WARE MILK JUG AND COVER, embossed with an *appliqué* vine-leaf pattern.—Date about 1720. (988)

No. 229.

TORTOISE-SHELL WARE PLATE, with embossed basket-work pattern border. Date about 1700-50.

This description of ware was contemporaneous with that just described, and precisely the same style of relief decoration is employed; the brilliant mottled brown, green, and yellow glaze is a very excellent variety of the old lead glaze in use in all parts of Europe from a very early period. (1444)

Wedgwood Ware.

Josiah Wedgwood, (born at Burslem in 1730, died 1795,) is unquestionably the greatest name in the annals of the ceramic art. The varieties of pottery invented and perfected by his individual agency are, perhaps, on the whole, the most excellent art manufactures this country has yet produced. These varieties are very numerous, and the present remarks apply in particular to the well-known Jasper or cameo wares; in every kind, however, we see a perfection of manufacture and refinement of taste far in advance of all immediately antecedent efforts. The relieve pottery of Wedgwood had been preceded, and in part, perhaps, suggested by earlier and ruder varieties of Staffordshire earthenware; but it was matured chiefly by the sight of the celebrated Portland Vase, an attempt to imitate which, was the first step towards the great success ultimately achieved. Wedgwood's pottery, however, soon became distinguished by original and distinctive features, and gradually took rank as a truly national development.

Fine early pieces are now highly esteemed, and command prices which are gradually approximating to the extravagant value of Sèvres or Chelsea porcelain.

No. 230.

OVIFORM VASE.—Light olive green ground, with raised classical figures in white. (1421)

No. 231.

CIRCULAR PEDESTAL, ornamented with a raised chequered or diapered pattern in olive and lilac. (1406)

No. 232.

BLACK AND WHITE CAMEO MATCH-POT, decorated with acanthus leaves. (1532)

No. 233.

CREAM JUG.—Black ground, with raised classical figures in red. (1479)

No. 234.

CUP AND SAUCER.—Lilac ground, with raised Roman scroll ornaments in white. (1472)

No. 235.

PLATE or COMPOTIÈRE.—Light blue ground, with raised cameo border of classical scroll ornament in white. (1423)

Nos. 236 and 237.

PAIR OF SMALL PLATES.—Pale blue grounds, with border of raised garlands of flowers in white. (1469, 1470)

No. 238.

SMALL TWO-HANDLED CUP, COVER, AND STAND.—Drab ground, with raised acanthus leaf ornaments in lilac and white. (1477)

No. 239.

CIRCULAR PEDESTAL.—Blue ground, with raised classical figure subjects in white. (1411)

No. 240.

CIRCULAR MEDALLION.—Blue and white cameo portrait of Wedgwood.

No. 241.

CAMEO, blue and white ; a Muse and a Genius. (1280)

Nos. 242 to 245.

FOUR OLD WEDGWOOD WARE CAMEOS.

(1424, 222, 1281, 223)

No. 246.

VASE or EWER, "agate ware," with gilded handle and ornaments.—Wedgwood and Bentley. (1452)

No. 247.

OLD "WEDGWOOD" GLAZED AND PAINTED EARTHENWARE PLATE.—Date about 1770.

In this specimen we see earthenware carried very nearly to its present state of technical perfection. The plate is covered with a true silicious glaze, which has permitted the application of enamel colours. The ware, however, has still a brownish tint, very different to the brilliant white of the recent Staffordshire earthenware, this latter having been since arrived at by a long series of gradual improvements. In perfection of workmanship, elegance of form, and decoration, however, the early earthenware of Wedgwood is still unsurpassed. (329)

No. 248.

LARGE "TURNER"-WARE VASE, blue ground and white cameo reliev. (1476)

No. 249.

VASE, light blue ground, ornamented with raised classical figures and ornaments in white.—Turner ware. (1474)

The manufactory of "Turner & Co." was contemporary with that of Wedgwood ; it was situated at Stoke-upon-Trent, in the Staffordshire Potteries district.

PORCELAIN.

Porcelain is a semi-transparent substance, fusible at a very high temperature, and is in reality of a nature intermediate between earthenware and glass. It was first invented by the Chinese, at a very remote epoch, certainly before the

Christian era. In Europe, on the contrary, its fabrication is entirely of modern date, probably not before the beginning of the 17th century. Oriental porcelain was, however, imported into Europe at an early period, the Venetians and Portuguese having made it an article of commerce probably as early as the year 1500 ; whilst in the following century its use had become very general, great quantities being then brought over by the Dutch, into whose hands commerce with the East had mainly fallen.

Porcelain is technically classed under two heads, viz. *hard* and *soft paste*, "pâte dure" and "pâte tendre;" the former may be called natural porcelain, being composed of native mineral substances, and is harder and less fusible than the soft paste ; this latter, on the contrary, is generally an artificial compound or mixture of various chemical substances, and the texture of both the body and the glaze is comparatively soft.

Oriental porcelain belongs exclusively to the class of hard paste, as does likewise that of the various celebrated manufactories of Germany. The early French porcelain, on the contrary, was soft paste, but about the year 1760 the hard body was introduced at the manufactory of Sèvres, and speedily superseded the former material. English china up to the present date is generally of the soft body. The oriental porcelain may, in the absence of decorative motives or other unmistakeable indications, generally be distinguished from the European, both soft and hard, by its prevailing blueish grey tint, as opposed to the brilliant white of the latter. In this collection several very interesting specimens of oriental porcelain will be found. In this class of wares the beauty of the enamel colours and the lustre of the glazes indicate a degree of technical skill in manufacture, combined with a feeling for harmony of colour and general effect, seldom equalled in European works. The superadded decoration, too, is generally based on true principles, being in most cases kept in such right subordination as to conduce to the proper effect of the piece as a whole. The Sèvres porcelain is chiefly remarkable for great technical skill in manufacture ; richness and costly magnificence of effect being perhaps too exclusively

aimed at, to the prejudice of real artistic merit; exquisite manipulation in the painting and gilding, great merit in the various picture subjects, beautiful modelling of parts and brilliancy of colour are always attained, and may be specially remarked in the fine specimens in this collection lent by Her Majesty. These qualities, however, will not entirely compensate for the want of unity of conception and true suggestive propriety as ceramic works. In Sèvres porcelain the shapes are too often laboriously contorted, the decoration in relief wrested into a false imitation of metal work; in short, the true principles of Art as applied to pottery are in many ways violated. The old Sèvres decorative pieces, however, exhibit true and genuine embodiments of the art of a particular epoch, a most florid and licentious one, it is true, but still replete with a certain vitality and characteristic expression, of which the Art-pottery of a more recent period bears but little trace.

Oriental Porcelain.

CHINA. JAPAN.

It is often impossible to decide with certainty to which of these countries specimens should be referred. As a general rule, the Japan porcelain is perhaps distinguished by a purer taste in design; the shapes of the pieces are simpler and more elegant than those of the Chinese; whilst in the painted decoration, grotesque or fantastic subjects are less affected; simple renderings of natural flowers and foliage, and elegant conventionalized floral ornaments, being very frequent. In colour, generally speaking, Japan porcelain is fuller and richer in effect than the Chinese; in the latter, gay and brilliant, though, on the whole, cool colours, are found to predominate; the natural surface of the white porcelain being generally preserved in greater quantity. With respect to the shapes of pieces of oriental porcelain as compared with the European, greater simplicity and consistency is observable in the former, but there are few

examples of real excellence in this respect, whilst grotesque or fantastic forms, devoid of all merit but that of quaint originality, are very numerous. The infinite variety of oriental porcelain precludes the mention of specific varieties in design.

No. 250.

LARGE BULBED VASE or BOTTLE.—Old Japan porcelain: LENT BY HER MAJESTY THE QUEEN.

No. 251.

CYLINDRICAL JAR.—Old Chinese "Eggshell" porcelain. Painted with figure and landscape subjects, Chinese ladies engaged in various amusements. (1026)

No. 252.

CYLINDRICAL JAR.—Japan porcelain, ornamented with birds and flowers, in blue and red, on a black ground. (1468)

No. 253.

SMALL JAR.—Old Chinese "Imperial," yellow enamel ground, and painted with female figures in colours. LENT BY THE QUEEN.

No. 254.

CHINESE "EGGSHELL" PLATE, the inside pencilled with flowers in black, heightened with gold; the under-surface grounded with ruby. (1455)

No. 255.

SAUCER.—Old Japan, dark blue ground, with flowers in gold. (1456)

No. 256.

CHINESE "EGGSHELL" CUP AND SAUCER.—Painted with flowers, the outside grounded in rose colour. (985)

No. 257.

SMALL CUP.—Japan porcelain; white enamel ground, painted with small coloured rosettes or medallions. (983)

No. 258.

CHINESE CUP AND SAUCER, enriched with floral ornaments, &c., in gold and silver. (730)

No. 259.

CUP AND SAUCER.—Recent Japan eggshell porcelain, coated with raised red lac work, on the exterior of the pieces. (285)

No. 260.

CHINESE EGGSHELL SAUCER, painted with natural flowers. (1991)

No. 261.

CHINESE EGGSHELL PORCELAIN SAUCER PLATE, painted with a basket of flowers. (1994 a)

No. 262.

ANCIENT CHINESE WHITE CRACKLIN JAR. (672)

No. 263.

CHINESE WHITE PORCELAIN CUP, ornamented with perforated scroll-work. (3372)

German Porcelain.

No. 264.

OLD DRESDEN CHOCOLATE CUP AND SAUCER, painted with figures in the style of Watteau.—Date about 1720. 688)

No. 265.

OLD DRESDEN SOUP PLATE, painted with birds and garlands of flowers — period of Marcolini. Date about 1798.

At the beginning of the 18th century, endeavours were made both in France, England, and Germany, to discover the secret of the manufacture of porcelain. Böttcher and Tschirnhaus, two German alchemists, at the court of Augustus II., Elector of Saxony, appear to have been the most successful; porcelain of the hard body having been first manufactured by Böttcher, somewhere betwixt the years 1709 and 1715. The royal manu-

factory at Meissen, near Dresden, founded in consequence of this discovery, and which still exists, is therefore, the oldest in Europe. The mark usually affixed to Dresden porcelain is two cross swords in blue. During the directorship of Marcolini, a star was added to this device. (689)

No. 266.

DRESDEN CUP AND SAUCER, painted with birds, purple ground. (2472)

No. 267.

DRESDEN CUP AND SAUCER, painted with flowers in gold and blue. (2015)

No. 268.

DRESDEN PLATE, decorated with amorini and with groups of figures in the border. (1979)

No. 269.

DRESDEN PORCELAIN DEEP PLATE, border grounded in crimson and green, centre painted with flowers and birds, richly gilt (imitation of Chelsea pattern). (2016)

No. 270.

DRESDEN PORCELAIN DEEP PLATE, decorated with a landscape and figures.—Period of Marcolini. (1978 b)

No. 271.

DRESDEN PORCELAIN SNUFF-BOX, mounted in gold, decorated with views of Meissen and its Porcelain Manufactory. (2339)

No. 272.

COFFEE CUP AND SAUCER.—Vienna porcelain. 18th century. (991)

No. 273.

VIENNA PORCELAIN PLATE, arabesque border on a gold ground. (3398)

No. 274.

COFFEE CUP AND SAUCER.—Fulda porcelain. 18th century. (976)

No. 275.

FRANKENTHAL PLATE.—Perforated and embossed border, the centre painted with a "Watteau" subject, in purple. Date 1758.

Marked with the letter F. (1447)

No. 276.

OLD BERLIN CREAM EWER, painted with flowers.—Date about 1770–80.

The painting in this piece is a model of *style* in the conventionalized rendering of flowers on porcelain. Marked with a sceptre, in blue. (1000)

No. 277.

CUP AND SAUCER, Wurtemberg porcelain, painted with birds.—Date about 1780–90.

Marked with a double C under a ducal coronet.

No. 278.

TEA-POT, old German porcelain, painted with flowers and richly gilt.—Date about 1760.

In the absence of any mark it is impossible to assign this elegant piece to any particular locality; it is, however, a characteristic specimen of German porcelain, and particularly remarkable for the richness and beauty of the gilding. (1449)

Old Sèvres Porcelain.

From Buckingham Palace.—Lent by HER MAJESTY
THE QUEEN.

The old Sèvres ware is the most highly esteemed kind of porcelain. Genuine specimens are now sought after with increasing avidity, and realize extravagant prices. There is reason to believe that the two splendid vases in this collection, lent by Her Majesty (Nos. 279 and 280), are worth at least one thousand pounds each, the other specimens from the Royal collection being proportionably valuable.

These specimens are of the variety called "*pâte tendre*," or *soft paste*, now no longer manufactured at Sèvres, having been entirely superseded, shortly before the beginning of

the present century, by the "*pâte dure*," or *hard paste*; the latter kind, however, is comparatively but little esteemed. Old Sèvres porcelain is usually marked with a monogram or cipher, on the under-surface of the piece, consisting of two L's interlaced. In the space formed by the interlacement of the two letters, is often seen either one or two letters of the alphabet, which indicate the date of the pieces. (The letter A denotes the year 1753: when the alphabet was exhausted in 1777, the letters were doubled, and this mode of marking the year was continued till 1793.) Besides these letters, a great variety of marks and signatures are found of the various artists employed in decorating the ware.

No. 279.

LARGE CENTRE VASE, turquoise ground, ornamented with gold wreaths and painted with a pastoral subject and groups of flowers.—Date about 1760–70. LENT BY THE QUEEN.

No. 280.

LARGE VASE, "bleu du roi" ground.—Painted with a pastoral subject and gilded with wreaths of bay leaves; strap-work handles, and falling wreaths in relief, picked out in gold. LENT BY THE QUEEN.

This piece is dated 1775, and bears the monogram of the painter Dodin, by whom the figure subject was executed, and of the gilder Le Guay.

No. 281 and 282.

PAIR OF OVIFORM VASES, "bleu du roi" ground.—Painted with marine subjects and trophies of shells, &c.; strap-work handles enriched with gold wreaths and imitation pearls in relief. Dated 1764. LENT BY THE QUEEN.

No. 283.

"CHOCOLATIÈRE," painted with amorini in medallions, on "bleu du roi" ground.—Dated 1773. LENT BY THE QUEEN.

No. 284.

SAUCER, Jewelled Sèvres porcelain.—Dated 1779. LENT BY THE QUEEN.

No. 285.

COFFEE CUP AND SAUCER, painted with flowers in medallions, green ground.—Dated 1767. LENT BY THE QUEEN.

No. 286.

COFFEE CUP AND SAUCER, painted with small landscapes in medallions, and ornamented with green and gold garlands.—Dated 1780. LENT BY THE QUEEN.

No. 287.

SMALL CUP AND SAUCER, crimson and gold diapered pattern. LENT BY THE QUEEN.

No. 288.

SMALL CUP, Old Sèvres porcelain, painted with imitation cameo medallions.—Dated 1768. (1451)

No. 289.

COFFEE CUP AND SAUCER, Old Sèvres, orange ground, painted with bands of coloured arabesque ornaments.—Dated 1785. (966)

No. 290.

SMALL CUP AND COVER AND STAND, Sèvres porcelain, "rose du Barry" and green, painted with festoons of flowers. (1966)

No. 291.

SÈVRES (*Pâte Dure*) CHOCOLATE CUP AND SAUCER, painted with wreaths of "forget-me-nots;" the interior of the cup gilded.—Dated 1822. (999)

No. 292.

OLD CHANTILLY PORCELAIN CUP AND SAUCER, painted with flowers, in imitation of the Chinese.—Date about 1760.

Mark, a hunting horn in red.

(984)

No. 293.

OLD TOURNAY PORCELAIN CUP, painted with flowers, and richly gilt.—Date about 1760.

Mark, two swords crossed, with four small crosses in the angles.

(982)

No. 294.

MENÉCY PORCELAIN EGG CUP, painted with flowers.—Date about 1770 ?

Mark, D.V.

(972)

Porcelain—European—Various.

No. 295.

CUP, Capo di Monte (Neapolitan) porcelain.—Date, latter half of 18th century. (992)

No. 296.

VENETIAN PORCELAIN CUP AND SAUCER.—Date about 1750. Remarkable for the brilliancy of the gilding. (989)

Mark, a double anchor in red.

No. 297.

TEA-POT, St. Petersburg porcelain.—19th century. (995)

English Porcelain.

No. 298.

EARLY (18th century) ENGLISH PORCELAIN COFFEE CUP.

The coarse opaque greyish ware, and the painted enrichments in imitation of the common Chinese ware, of the 17th and 18th century, characterize this piece as one of the earliest attempts at the manufacture of porcelain in England. The exact locality of its manufacture is uncertain. The mark is an equilateral triangle. (976)

No. 299.

OLD CHELSEA SAUCEBOAT, ornamented with raised leaves and flowers, and painted with small groups of flowers.—Date 1750-60. (1442)

Marked with an anchor, in gold.

No. 300.

CHELSEA PORCELAIN OVAL DISH, crimson border, centre painted with birds and flowers. (2014)

No. 301.

OLD CHELSEA TEA-POT.—Date about 1760.
Fine specimens of Chelsea porcelain are of great rarity, and are scarcely less valuable than the old Sèvres ware. (1014)

No. 302.

PLATE, Chelsea-Derby porcelain.—Mazarin blue grounded border, centre painted with a vase. (2013 a)

No. 303.

CHELSEA-DERBY CHOCOLATE CUP, painted with flowers.—Date 1790-1800. (973)

No. 304.

VASE, perforated in open-work and painted with flowers. Chelsea-Derby.—18th century.

No. 305.

OLD WORCESTER PORCELAIN TEA CUP AND SAUCER, green ground and coloured flowers.—Date, second half of 18th century. (1017)

No. 306.

OLD WORCESTER VASE AND COVER, ornamented with raised flowers and with birds and flowers in medallions, dark blue ground.—Date, about 1760. (1022)

No. 307.

VASE AND COVER, Old (Liverpool?) porcelain.—Date about 1760; decorated with transfer printing.

Interesting, as showing the earliest step in the process of transfer printing. (1448)

No. 308.

OLD SALOPIAN PORCELAIN COFFEE CUP, painted with flowers in blue.—Date about 1760.

Marked with the letter S. (330)

No. 309.

TAZZA (Cream Bowl), modern Staffordshire porcelain.—Manufactured by Minton and Co. (Duplicate of part of a Dessert Service contributed to the Exhibition of 1851, and purchased by Her Majesty the Queen, by whom it was presented to the Emperor of Austria.) (455)

No. 310.

JAR, modern Staffordshire.—Minton and Co. Painted with violets and gilded. (1427)

No. 311.

"SEAU," modern Staffordshire, painted with roses and corn-flowers in gilt lozenge compartments. (639)

No. 312.

JEWELLED BOTTLE, recent Staffordshire porcelain, in imitation of the jewelled Sèvres ware. Manufactured by Copeland and Co. (453)

No. 313.

PORCELAIN PLATE, imitation of Limoges enamel; blue ground, arabesques, amorini, &c., in white enamel. Recent.—Manufactured by Kerr, Binns, and Co., Worcester. (4058)

No. 314.

MODERN WORCESTER PORCELAIN "EGGSHELL" COFFEE CUP, May-flower border.—Manufactured by Kerr, Binns, and Co. (214)

No. 315.

MODERN COALBROOKDALE PORCELAIN CUP AND SAUCER, imitation Sèvres, "bleu du roi" ground, and coloured wreaths.—Manufactured by Daniell and Co. (644)

Glass Wares.

The ancients were adepts in the manufacture of glass, and although the moderns have greatly improved the material itself, glass being now produced of a brilliancy and beauty never before approached; still in variety of methods of manipulation and skill of workmanship, the ancient Greek and Roman artists hold the first rank. Modern art, as a case in point, has produced nothing so perfect as the Portland Vase. The processes in use, and the varieties of products of *old Venetian Glass*, almost all appear to have been known to the ancients, from whom, through the Byzantine Greeks, the Venetians of Murano probably derived their knowledge.

In the imitation of precious stones and gems, antiquity has left us most skilful works; many of the varieties of the onyx, for instance, having been counterfeited with marvellous accuracy. Generally speaking, indeed, with the exception of enamel painting in glass, which was of mediæval origin, we find few modern processes of which some indication may not be found in the antique remains which have descended to us. The varieties of variegated glass known by the Italian term "*Millefiore*, &c." were well known, and pieces are occasionally found which are almost identical with modern specimens; and many curious antique processes of mosaic or filagree work in glass exhibit wonderful skill. In the Middle Ages, and down to the 17th or 18th century even, Venice was the great emporium of glass manufactures, the workshops of Murano supplying all Europe. Venetian glass is generally of extreme thinness, being nearly always blown. Both in the forms and in the application of colour, an almost endless variety is found. Like the antique glass, it is very rarely cut on the wheel or engraved. The most prominent varieties are the following: First, and most characteristic, *Laticinio*, or filagree glass, of which there is a great diversity of patterns, is characterized by threads of coloured glass (generally opaque milk white, hence the word "*Laticinio*"), included in the mass of transparent glass, which, by various methods of manipulation, are twisted or woven as

it were, into regular spiral or reticulated patterns, producing in some specimens a kind of network of delicate lines spread over the piece (*vitro di trina*, or lacework glass); this term, however, is generally applied to specimens in which the white threads are crossed at an angle, forming small lozenge-shaped compartments, each of which sometimes contains a small air bubble. *Millefiore* glass has a rich variegated appearance, exhibiting an infinity of eccentric patterns, small stars, circles, &c., produced by mingling small cylindrical pieces of various coloured filagree glass, cut from thin glass rods, with the melted mass from which the vessels are blown. *Schmelze*, and *Schmelze-Avanturine*; the former of these varieties is a semi-opaque glass of a rich variegated brown, green, or blueish colour, which when seen through by transmitted light takes a deep crimson tint. Patches or globules of gold, sometimes seen on the surface of this kind of glass, constitute the *schmelze-avanturine*. The "*Avanturine*" is produced by mingling metallic filings or levigated leaf gold with melted glass, in the mass of which it is seen suspended in the shape of brilliant particles. Painted or enamelled glasses, generally decorated with arabesque ornaments, armorial bearings, &c., are found as early as the second half of the 15th century; they have now become very rare, and are much sought after. Frosted or crackle glass is another characteristic variety.

The greater number of specimens of Venetian glass seen in collections (particularly the "*Laticinio*"), belong to the latter half of the 16th or first half of the 17th century.

In Germany in the 16th and 17th centuries, enamel painting on glass wares was much practised. The large cylindrical drinking vessels are the most characteristic pieces; they are found decorated with a great variety of designs, armorial bearings, and inscriptions. Cutting and engraving were first prominently practised in Germany in the 17th century, this process having been coincident with the improvement of the material, which had gradually been assimilated to the limpidity of crystal, and naturally suggested facet cutting for its most effectual display. Vessels of ruby glass were undoubtedly made by the

Venetians; they are usually blown, and from the tenuity of the material are lighter and clearer in tint than the better known and more abundant old ruby glass of Germany, which is generally cut and polished and of considerable thickness.

No. 316.

Sixty FRAGMENTS of ANTIQUE ROMAN GLASS, chiefly of the Millefiore or Mosaic varieties; procured from excavations in Rome and its neighbourhood. (6044)

No. 317.

FLASK or AMPHORA.—Antique Greek parti-coloured glass. Probably intended to contain perfumes. Glass vessels of this kind are supposed to be of Greco-Egyptian origin; they are found in tombs. (73)

No. 318.

CUP or PATERA.—Antique Roman glass. In the elegantly moulded margin of this piece, and its general form, a resemblance to many "Samian" ware vessels is perceptible. (916)

No. 319.

VASE.—Ancient Roman glass, surrounded with transverse flutings. (2427)

No. 320.

VENETIAN GLASS TAZZA, decorated with band of imbricated work in gold, and pearl or jewel ornamentation in enamels.—About 1500. (5499)

No. 321.

VENETIAN GLASS TAZZA, decorated with imbricated work in gold, and pearl or jewel ornamentation in enamels.—About 1500. (5492)

No. 322.

BEAKER or TUMBLER.—Vertical columns of pale ruby, blue, and white, laticinio filagree work.—Venetian. (1822 b)

No. 323.

CRUET, in Venetian glass, with moulded ornaments, and yellow and red bands. (2464)

No. 324.

VENETIAN LIQUEUR GLASS, the bowl and foot in opal glass, the stem in ruby. (1873)

No. 325.

CRUET.—Venetian opal glass. (1825)

No. 326.

FLOWER VASE, moulded glass. The body is in the shape of a pecten shell, the rays or flutings of the shell being in relief. (5511)

No. 327.

VENETIAN GLASS GOBLET, with margin and enrichments in ruby.—16th or 17th century. (102)

No. 328.

VENETIAN FLOWER GLASS.—17th century. (87)

No. 329.

GROTESQUE VENETIAN FLOWER GLASS, with green edgings and enrichments.—17th or 18th century. (75)

No. 330.

OLD VENETIAN EWER, in opaque blue marbled glass.—16th century. (567)

No. 331.

VENETIAN GLASS CRUET, enriched with a waved pattern, in "Laticinio."—16th or 17th century. (568)

No. 332.

VENETIAN GLASS TAZZA, with waved Laticinio pattern.—17th century. (489)

No. 333.

VENETIAN GLASS CUP, sprinkled with variegated colours.—18th century. (419)

No. 334.

VENETIAN "SCHMELZE" GLASS ICE CUP.—18th century. The patches of gold observable in this piece constitute the variety called "Avanturine." (335)

No. 335.

VENETIAN WINE GLASS, enriched with flagree Laticinio.
—17th century. (92)

No. 336

ESSENCE BOTTLE, Venetian "Millefiore" glass.—18th century. (915)

No. 337.

OLD VENETIAN WINE GLASS, the stem enriched with ornaments in blue.—17th century. (80)

No. 338.

DAGGER or PAPER KNIFE, in Venetian Glass.—17th or 18th century work. (5869)

No. 339.

TWO CYLINDRICAL BEAKERS or DRINKING GLASSES, on ball feet, enriched with landscape and figure subjects, enamelled in brown.—German work, 17th century.
(1903*b*, 1903*f*)

No. 340.

OLD GERMAN CYLINDRICAL ENAMELLED DRINKING GLASS, "Vidrecom."

Enamelling or painting was a characteristic process in German glass of the 16th and 17th centuries, and the present specimen may be taken as a good example of a class of objects which are found in great numbers. This piece was intended to be passed round from guest to guest, as a kind of loving cup. The painting gives the portrait of a German miner of the Hartz forest and his wife, and the inscription relates to the perils and achievements of the miner's vocation. (95)

No. 341.

OLD GERMAN CYLINDRICAL ENAMELLED DRINKING GLASS, with cover.—17th century. (565)

No. 342.

OLD ENGLISH JUG, green glass, enriched with waves of Laticinio.—17th century. (573)

No. 343.

OLD DUTCH (?) PURPLE GLASS "BOCAL."—17th century. (572)

No. 344.

GOBLET AND COVER.—Old Dutch or Bohemian, cut and engraved crystal glass.—18th century. (66)

No. 345.

CHINESE TWO-HANDLED GREEN GLASS CUP, in imitation of Jade.

The Chinese never seem to have made much progress in the art of glass working, and it has been said, even, that their glass is made from old glass imported from Europe. (359)

Enamels.

The process of enamelling on metals, though known to the ancients, does not seem to have attained to any great development in antiquity. Throughout the Middle Ages, on the other hand, it was one of the most popular and universally practised of the decorative arts, and attained to especial perfection in France.

In oriental countries, Persia, India, and China, enamelling had a separate and distinctive development; nothing however leads to the supposition that the various methods were in use earlier than in Europe. There are three main varieties, generally known by the terms "Cloisonné," "Champlevé," and painted enamels. These are severally described as specimens occur in the catalogue. Limoges in France, like Venice for glass, was in the Middle Ages the chief centre of enamel working in Europe, and the varieties there produced must be considered as national developments. In the class of painted enamels of Limoges a great number of celebrated masters are known to archæologists, as they were frequently in the habit of signing and dating their works.

At the present day, the art is comparatively little practised.

No. 346.

"CHASSE," or COFFER for relics, Limoges "Champlevé" enamel.—13th century.

The "Champlevé" enamels of Limoges date with certainty from the commencement of the 13th century, and the greater number of specimens now extant must be referred to that or the earlier years of the succeeding century. (236)

No. 347.

PLAQUE, translucent enamel on silver; half figure of St. Paul.—14th century. (4508)

No. 348.

PLAQUE, with circular top, Limoges enamel, "Virgin and Child;" with embroidered velvet frame, attributed to Jean Limousin. (2804)

No. 349.

OVAL PLAQUE, Limoges enamel, painted in colours, heightened with gold. Subject, "the Drunkenness of Lot;" in the background Sodom in flames, Lot's wife standing in the middle distance. Initialed by the artist (Pierre Raymond).

No. 350.

OVAL PLAQUE, Limoges enamel, same series. Subject, "Samson and Delilah." Initialed by the artist (Pierre Raymond).

No. 351.

TWO CIRCULAR PLAQUES, Limoges enamel, painted in grisaille, enriched with gilding; profile busts of the Roman emperors, Augustus and Claudius.—About 1540–50. (5626, 5628)

These plaques, doubtless part of a series of the twelve Cæsars, were probably intended for insertion into some large piece of furniture.

No. 352.

OBLONG PLAQUE, Limoges enamel, painted in grisaille; two classical male figures; the background formed by a façade of ornamental architecture; the composition taken from a print by Marc Antonio. (2033)

No. 353.

CIRCULAR PLATE, Limoges grisaille enamel; subject from 3rd chapter of Kings; reverse, arabesques, cartouche-work, &c.; in centre a female bust. (2034)

No. 354.

"PLAQUE," in Limoges painted enamel. Subject, "the Month of July," after Etienne de Laulne.—Date about 1560–70. (912)

No. 355.

OVAL PLAQUE, back of a mirror. Subject, "Mount Helicon and the Nine Muses," translucent Limoges enamel.—About 1560.

No. 356.

"PLAQUE," in Limoges painted enamel, in grisaille.—"Venus and Cupid," by J. Laudin.—Date about 1690. (1428)

No. 357.

SAUCER, in Limoges painted enamel; "Antiope," by J. Laudin.—Date about 1690. (913)

No. 358.

CUP AND SAUCER, early 18th century, enamel on silver; painted with medallions of seaport scenes, and with rich borders, &c. of flowers.—Italian? (2054 b, 2054 c)

No. 359.

SQUARE SNUFF-BOX, Dresden enamel on copper, in gilt metal mounts, painted with amorini; in the inside of the lid is a subject of Venus and Cupid. (2335)

No. 360.

OVAL ENAMELLED MINIATURE; Francis I., Emperor of Austria? On the reverse are the initials G. N. F. 1754. (2023)

No. 361.

EWER AND STAND, or PLATEAU.—Modern French. In imitation of the Limoges painted enamel; executed at the Royal Manufactory of Porcelain at Sèvres. (549, 550)

No. 362.

BELL-SHAPED BOWL.—Ancient Chinese cloisonné enamel. (2057)

No. 363.

CUP AND SAUCER.—Chinese enamel on copper, purple ground and coloured flowers and fruit; exterior of cup and exterior of saucer grounded with turquoise blue. (553)

No. 364.

SAUCER.—Chinese painted enamel, on copper. (563)

No. 365.

VASE.—Chinese painted enamel, on copper. (551)

No. 366.

CUP or BOWL, in silver gilt, decorated with translucent champlevé enamels.—Modern Hindoo. (129)

Sculptures in Ivory, Wood, &c.

No. 367.

CARVED IVORY TABLET.—Leaf of a diptych. Date about 1320.

The subjects of the reliefs, four in number, beginning from the lower corner on the left hand, are—1st. The Annunciation; 2nd. The Salutation of Elizabeth; 3rd. The Presentation in the Temple; 4th. The Crucifixion. (665)

No. 368.

TRIPTYCH, in carved ivory; the Crucifixion; in the wings two shields of arms, with elaborate mantlings.—German. Circa 1470. (2818)

No. 369.

CASKET, overlaid with plaques of carved bone, and with lock and mountings in gilt copper.—French? Date about 1500. (1268)

No. 370.

CASKET, in carved bone, the lid carved in low relief, with figures of morris-dancers.—French work. About 1500. (4660)

No. 371.

COFFRET, overlaid with pieces of ivory carved with figures, leaf work, &c.; the base and cover inlaid with tarsia work of horn, wood, and ivory.—Italian quattrocento period. (4719)

No. 372.

COMB, in carved ivory.—German. About 1520. (2145)

No. 373.

FORK, WITH CARVED IVORY HILT, representing Adam and Eve.—Flemish, 17th century. (930)

No. 374.

KNIFE, WITH CARVED IVORY HILT, representing a group of "Charity."—Flemish, 17th century work. (666)

No. 375.

IVORY CASKET, with semicircular cover.—Batavian (?) or Cingalese. 17th century work. (1546)

No. 376.

CYLINDRICAL CUP or MATCH POT, in carved ivory.—Modern Chinese. (1068)

Nos. 377 and 378.

TWO COMBS, in carved ivory.—Modern Hindoo work. (959, 960)

No. 379.

Box, in carved wood.—Flemish. 15th century work. On the lid is carved a wreath of roses, surrounding a crowned F, with the initials F. V. and V. F. (2181)

No. 380.

MEDALLION PORTRAIT, carved in boxwood.—German. Date about 1550. (239)

No. 381.

BELLOWS, in carved chestnut wood, decorated with masks, syrens, cartouche-work, &c.—Italian work. About 1550. (4279)

No. 382.

PICTURE FRAME, in carved wood.—Italian. 16th century pierced open-work. (2811)

No. 383.

CARVED AND GILDED WOOD FRAME for a Miniature.—Venetian. Date, about 1700. (1048)

No. 384.

FRAME, with vase for holy water ("*benitier*"), in carved and gilt wood.—Italian. About 1700–20. (2029)

No. 385.

CANDLESTICK, in carved cedar or sandal wood.

This candlestick, ornamented with scroll-work in the style of Louis XIV., is probably of Venetian workmanship of the end of the 17th century. (962)

No. 386.

FRAME, in carved and gilded wood, decorated with flowers and fruit.—French. 18th century work. (5387)

No. 387.

MEDALLION, in carved wood, star-shaped, minutely sculptured in open work, with many figures of saints and angels.—Russo-Greek work. 16th or 17th century. (5919)

No. 388.

BOXWOOD CROSS, in open-work carving; six scriptural subjects on each face, and four on each side.—Russo-Greek (?) (4710)

No. 389.

CARD CASE, in carved sandal wood.—Modern Hindoo work, executed at Bangalore. (21)

No. 390.

OPEN-WORK BORDER for a BOOK-COVER, in carved wood. Arabesque foliated ornament.—Modern French; purchased at the Paris Exhibition, 1855. (2670)

No. 391.

OBLONG PANEL, in alabaster, carved with arabesque ornament.—Flemish. 16th century work. (1010)

No. 392.

SHELL CAMEO.—Head of Maximin.—Italian, cinquecento work. (252)

Mosaics.

"Mosaic, in the widest sense of the word, any work which produces a design or painting on a surface by the joining together of hard bodies," is pre-eminently an art of ancient origin. Under this generic term is comprehended an infinite number of manifestations, almost every epoch and country having produced special varieties; we may, however, institute two main subdivisions, according to the inherent nature of processes. First, *Mosaics*, properly so called, the juxtaposition or joining together of pieces (more particularly stones), whereby a decorative surface is actually constructed. Secondly, *Inlays* (particularly wood), in which various figures or spaces are cut out of a ground or surface, and filled in with another substance, or with different tints of the same material. These two divisions or modes are, however, found in endless combination; a brief enumeration of some of the principal varieties of mosaic work, following the order of development chronologically, is all that can be attempted here. The starting point of this art, as of so many others, was probably ancient Egypt; of this period we find *wood inlaying*, particularly with ivory, in articles of furniture, likewise inlays of lapis lazuli and coloured glass pastes into wood and metals. In Greek and Roman art, from the period of Alexander, pure mosaics became much in vogue, especially for pavements, and

in the Imperial Roman ages, all but universal in dwellings and public buildings. Roman pavement mosaics are generally composed of small square pieces of coloured calcareous stones or marbles, bedded in strong cement; all kinds of designs or pictures were thus worked, such as frets, guilloches, scroll-work, and other abstract ornamental forms; likewise mythological and imitative pictures, landscapes, animals, &c. Mosaics of coloured glass pastes and precious stones, chiefly for wall pictures and ceilings, were sometimes similar to the modern Florentine mosaic. Wall mosaics, in continuation of the technical processes of the ancients, were particularly affected in the Byzantine empire, and likewise in Italy, where they soon became a favourite mode of adorning churches. In the 10th, 11th, and 12th centuries, the Italian mosaics were generally executed by Greek artists. They are chiefly composed of glass pastes, the subjects being often detached on a gold ground. From the 14th century, inlaying, (*tarsia* work), (*"Intarsiatura"*) came prominently into use in Italy. This term includes works both in wood and marble; in the former material it is either a geometrical mosaic of coloured woods, or an inlay of one or more woods into a ground of a different one, generally arabesque scroll-work, the shading and details of the inlaid ornament being often produced by burning or scorching, and incision. In marble it is a mosaic inlay or incrustation of pieces of coloured marble (porphyry, serpentine, &c.), generally angular in shape, and arranged in geometrical designs of circles, lozenges, guilloches, fretwork, &c., most frequently for pavements. Likewise, but less common, *tarsia* work in pavements, tombstones, &c., consisting of designs, both ornaments and figure subjects, worked in *chiaro' scuro*, on white marble, by means of engraved or incised outlines, hatchings, &c., filled in with pitch, the half tints and deep shadows sometimes rendered in grey and black marbles. This latter development seems to have led at a later period to mosaic of "*Pietre Commesse*," known as "*Florentine mosaic*." This species is composed of silicious or precious stones, agates, jaspers, amethysts, lapis lazuli, &c., the object being to imitate paintings by means of the natural colours,

markings, or shadings of the stones employed. The pieces are of arbitrary and irregular shapes, according to the extent of the several local tints and the dimensions of the stones, and this kind of mosaic will be best illustrated by comparing it to the dissected maps or puzzle pictures made as children's toys. This process was probably first in use in Lombardy (altars of the Certosa of Pavia, early part of 16th century), afterwards became peculiar to Florence, not much earlier than 1570, and has since been practised almost exclusively in that city, where there is a government establishment for its manufacture. Florentine mosaic is chiefly employed for the decoration of altars, tombs, &c., and for cabinets, tops of tables, and coffers. An analogous kind of mosaic is executed in the North of India, at Delhi, and Agra, reputed to have been introduced into India in the 17th century by Florentine workmen. Modern Roman mosaics, composed of small regular pieces of coloured glass paste, are analogous to the mediæval mosaics, but of much more delicate and finished execution; pictures by the great masters are now reproduced in Roman mosaic, with wonderful accuracy and beauty. The characteristic varieties of *Marqueterie*, *incrustation*, &c., are infinitely numerous; it will suffice to particularize one or two notable developments. First, "*Buhl*" work—takes its name from a celebrated cabinet-maker, or family of cabinet-makers of that name, of the period of Louis XIV., who executed the most beautiful pieces. The process consists of an inlay or incrustation of ornamental design, chiefly scroll-work and grotesques, generally in tortoise-shell and brass, the one inlaid into the other. About A.D. 1700, was the culminating period of *Buhl*-work. *Piqué*-work is the carrying out of the same process, but on a more minute scale, and with more precious materials, such as gold, silver, &c., chiefly in objects of personal use,—snuff-boxes, needle cases, trays, cane heads, &c.; both processes are characteristically *French*. *Marqueterie* furniture was abundant in Holland in the 17th and 18th centuries. Oriental art, especially the Chinese, is fertile in processes under this head. The specimens will be described as they occur.

No. 393.

FRAGMENT OF ANCIENT ROMAN MOSAIC PAYEMENT.

The tesserae in this specimen consist of irregular cubes of white marble, each about $\frac{3}{8}$ in. square, embedded in fine mortar. This fragment has probably formed part of the plain border of a pavement. (1008)

No. 394.

PAPER WEIGHT, in Agra mosaic.—Recent.

The process by which this object is decorated is analogous to the Florentine mosaic, or *Pietre Commesse*. The stones employed are variously tinted agates, cornelians, jaspers, lapis lazuli, &c., the delicate lines or fibres of the ornament being in some cases imitated in coloured resinous compositions. The correct simplicity of oriental art is noticeable in the elegant ornamentation, which is entirely flat in character, and therefore in perfect consonance with the true principles of inlays.

The manufacture of this peculiar mosaic is probably confined to the two cities of Agra and Delhi in the north of India; the most important monuments of the art being there to be seen *in situ*. These are respectively the interior walls of the "Taj Mehal," or tomb of the Emperor Akbar, near Agra; and at Delhi the walls and columns of the audience chamber of the Mogul, executed circa 1643, both of which are encrusted with this kind of work. In the latter, besides arabesque ornament, fruit, flowers, vases, &c., there are representations of figures and animals. The most singular fact concerning this oriental mode of mosaic work is, that an opinion (amounting perhaps to a tradition) exists, attributing its introduction to Florentine artists, called in by Shah Jehan, the Augustus of India. The grounds for this belief do not, however, appear to be sufficiently conclusive. (952)

No. 395.

LETTER STAND.—Sandal wood, inlaid with mosaic or marqueterie. ("Bombay work.")

The minute mosaic work of which this object offers a specimen appears to constitute a manufacture peculiar to Bombay. The small triangular pieces (apparently composed of ivory, a soft amalgam of silver, and of black, red, and green resinous compositions), being laid in juxtaposition, actually compose the decorative surfaces: it is thus a true mosaic. The designs are generally in excellent taste, forming simple geometrical patterns, whilst the exquisitely delicate, indeed almost microscopic, execution renders it a marvel of patient labour. Its chief application seems to be in articles of European use, such as workboxes, dressing-cases, tea-caddies, card-cases, &c. (20)

No. 396.

Specimen piece of INLAID WOOD FLOORING (parquetage), on reduced scale (one-tenth of real size).—Modern French.

Flooring of wood mosaic, or *parquetage*, though seldom seen in England, is of constant occurrence on the Continent, where carpets are less frequently used. (29)

No. 397.

CASKET, in ebony, inlaid with ivory, and enriched with chased silver mountings.—17th century. Indian (Batavian? work).

This piece is a characteristic specimen of oriental marqueterie, or tarsia work, the markings or details of the floral ornament in ivory forming the inlay being expressed by engraved lines, into which a dark-coloured composition is rubbed or painted. This process is of extreme antiquity; a specimen may be seen in an ancient Egyptian wooden chair, similarly inlaid, and likewise in an ivory casket of Greco-Egyptian origin, both preserved in the British Museum. (402)

No. 398.

OVAL SNUFF BOX, in tortoise-shell.—Early piqué-work. Date about 1700.

The substances forming the inlays are brass, mother-of-pearl, and ivory stained green. In the centre of the lid is a group of Mars and Venus, rudely engraved on mother-of-pearl; and on the under side of the box is a large bird, similarly executed. These representations are surrounded with elegant floral ornamentation. (584)

No. 399.

TORTOISE-SHELL SNUFF BOX, inlaid with silver scroll piqué-work.—Early 18th century work. (5712)

No. 400.

Etui, or NEEDLE CASE, in tortoise-shell, inlaid with gold *filagree* piqué-work.—French. Date about 1740.

The filagree inlay in this piece consists of delicate lines or wires of gold, ingeniously arranged so as to produce decorative details and surfaces of various colours and degrees of lustre. These effects are enhanced by the contrasts of the variously tinted gold employed. (503)

No. 401.

WORK BOX, in straw mosaic.—Modern Japanese. Decorated with birds and trees. (275)

No. 402.

PLATEAU, mosaic of mother-of-pearl.—Italian, cinquecento work. (4283)

No. 403.

EWER, mosaic of mother-of-pearl.—Italian, 16th century work. (4258)

No. 404.

Box inlaid with marqueterie of ivory and various coloured woods.—Old Flemish marqueterie. About 1590. (5921)

No. 405.

PANEL, in marqueterie of tinted wood, arabesque decoration in the style of the cinque-cento period.—Modern Florentine work. Purchased at the Paris Exhibition, 1855. (2716)

Leather Work and Ornamental Bookbinding.

No. 406.

CASKET, in "Cuir bouilli," with iron mounts.—Date, about 1490.

The beautiful scroll ornaments in this specimen are partly executed with the knife; and an exquisite variety of relief, and consequent play of light and shade, is likewise obtained by slightly raising or embossing the surface by some obsolete process.

Of decorative works in leather we find few indications before the mediæval periods, but from about the 9th century downwards, inventories, poems, romance, &c., make constant mention of articles of use and costume in that material, whilst the dates of numerous monuments preserved in collections go as far back, at least, as the beginning of the 14th century. Coffers and caskets, and cases to contain other articles, sheaths of knives, swords, daggers, &c., bookbindings, and ornamental hangings, are the chief objects actually met with, and are executed by the several processes of raising or embossing the surface, or otherwise producing ornamental designs by incision; stamping by hand with hot irons, as in bookbinding, and of impressing or embossing from large dies or plates; gilding and painting applied in various ways coming in to the assistance of all these processes. The incised and raised work in leather of the 15th century is often admirably beautiful in design, and of the most masterly execution; in no other vehicle, indeed, do we find the genius of the mediæval ornamentist more conspicuously displayed. (403)

No. 407.

CASE, in black stamped leather, with holes for suspension; ornamented with foliated arabesques, and inscribed Laus Mae (Mariæ).—Italian, 16th century work. (5425)

No. 408.

BOOK, in French 16th century binding, with gilt gaufre edge. 8vo. (5771)

No. 409.

BOOK, "LIVRE D'HEURES."—The binding in crimson and yellow morocco. Modern French. Purchased at the Paris Exhibition, 1855. (2667)

No. 410.

"LIVRE D'HEURES," binding in morone russia, with silver and niello work bands and clasps.—Modern French work. (Paris Exhibition, 1855). (2669)

No. 411.

"LIVRE D'HEURES," bound in russet russia, decorated with interlaced work in the style of the 10th century.—Modern French work. (Paris Exhibition, 1855). (2668)

No. 412.

FOLIO BOOK, "Statuts de l'Ordre du Ste. Esprit," bound in crimson morocco and gold.—Style, 13th century. (Paris Exhibition, 1855). (2671)

Japanned or Lacquered Work.

Oriental countries, in which the gum resins abound, have been from an early period fertile in all kinds of decorative work in varnish painting, whilst European industry has only recently embarked in that direction. The island of Japan may be regarded as the world's workshop in this branch of art, its semi-civilized artists still defying all

rivalry. The celebrity of the lacquered work of that country is, indeed, evinced in the mere fact of our language having, in the ordinary phrase *Japan work*, adopted its name as a generic term for all kinds of lacquered wares.

The north of India and Persia likewise produce very beautiful works, which, though less perfect in all technical respects, are generally speaking characterized by a higher and more consistent style of decoration than the Chinese or Japanese wares. The varieties of oriental lac-work are extremely numerous. We find decorative processes partaking often as much of the nature of marqueterie or mosaic, as of varnish painting; whilst, on the other hand, the raised lacs and the carved or incised specimens have a direct affinity to sculpture. The several varieties will be illustrated as the specimens occur in the catalogue.

With respect to European works, although certain methods of surface decoration having more or less resemblance to Japanning may be occasionally traced throughout the mediæval periods, it was probably not before the beginning of the 18th century that any direct endeavour to execute lacquered works was made, and then evidently in imitation of the oriental wares, which had, at that period, become exceedingly popular.

Original and consistent European productions in varnish painting were, perhaps, first produced in France, during the reign of Louis XV. An artist of great talent, Martin, originally a coach painter, and known by the soubriquet of "*Vernis Martin*," gave a great impetus to the art, he having invented processes greatly in advance of previous efforts. At the present day the English lacquered manufactures probably take the lead in Europe.

No. 413.

CIRCULAR BOX, with hemispherical cover.—Indian incised lac-work. Manufactured at Sindh. (11)

The very original ornamentation of this piece is remarkable, not only for its artistic excellence, but likewise from the peculiarity of the process by which it is produced; this consists in the superimposing of several successive coats or layers of lacquer, of different

colours, one above the other, ornamental patterns, tastefully arranged in contrasting zones or bands, being then produced by scratching or engraving through the upper layers to those beneath them, the strongly contrasted colours of which are thereby exposed.

Nos. 414, 415, 416.

THREE INDIAN LACQUERED WRITING BOXES, manufactured at Lahore.—Presented to the Museum by the Queen.

The distinctive style of the ornamental lacquered works of India is well exemplified in these specimens. They manifest a perfectly consistent system of decoration, based on true principles of design; the motives are purely ornamental, and are, in almost every instance, beautiful both in form and colour; the proper expression of flatness consonant to surface decoration is invariably observed; all the floral ornaments are conventionalized, and rendered simply as abstractedly agreeable forms destined to cover, in the most ingenious and tasteful way, prescribed decorative spaces. In general effect they are equally successful, being distinguished by harmony of colour, and perfect unity of effect in the arrangement of the forms. (5, 6, 9)

No. 417.

CHINESE or JAPANESE BOX, in carved red lac-work. "Coral lac."—Lent by Her Majesty the Queen.

The shape of this box is arranged to represent a basket of flowers, the details being rendered by elaborate surface carving, executed in the substance of the coating of lacquer.

No. 418.

TRAY, in similar carved lac-work.—Lent by Her Majesty the Queen.

No. 419.

CIRCULAR TRAY or SAUCER.—Japan black lac, with ornaments in raised gold. (36)

No. 420.

TRAY, shaped like a leaf.—Chinese or Japanese incised lac. (48)

No. 421.

CIGAR CASE.—Japanese red lac on metal, ornamented with birds, &c., in raised gold. (271)

Basket Work.

Basket work was probably one of the earliest arts practised by man; the bark, leaves, branches, and fibres of trees and plants, like clay for pottery, being always at hand, whilst the act of weaving might even have been originated by the busy fingers of a child. Decorative objects in this section seem to be particularly within the province of oriental and semi-barbarous art industry, the luxuriant abundance of tropical vegetation furnishing, on the one hand, the greatest variety of materials, whilst the simple and obvious nature of the processes of production easily lend themselves to the characteristic modes of decorative expression of primitive nations. Modern European art, on the other hand, has singularly overlooked the opportunity for the exercise of taste in design and colour, afforded by articles of utility in this manufacture.

Nos. 422 and 423.

TWO JAPANESE BASKETS, in bamboo work. (278, 282)

No. 424.

JAPANESE "EGGSHELL" PORCELAIN CUP, incased with minute bamboo wicker work. (272)

No. 425.

BAMBOO "BETUL" BOX, from Sumatra.—Ornamented with foliated scroll-work, executed by incision. (964)

No. 426.

FIVE MODERN JAPANESE BASKETS AND TRAYS, in bamboo work. (279, 280, 281, 283, 284)

Miscellaneous Objects.

No. 427.

FRIEZE, in carved fir-wood, gilded, on blue ground. Ornament of scroll-work and amorini.—Italian work. About 1500. (4899)

No. 428.

PANEL, in carved wood; in centre a shield of arms surrounded by a wreath of oak-leaves and acorns; on each side is a griffin and foliated scroll.—Italian work, 16th century. (5927)

No. 429.

FRAGMENT OF AN ANTIQUE (POMPEIAN) WALL PAINTING IN FRESCO, representing a basket decorated with ribbons.

This fragment, which has originally formed part of the "arabesque" or grotesque decorations of the walls of an apartment, was brought from Pompeii in the year 1828. The surface has been varnished to preserve it from the action of the atmosphere. Numerous examples of similar baskets, suspended by ribbons from fantastic architectural erections, may be seen in Zahn's great work on the Decorations of Pompeii. (1106)

No. 430.

FRAGMENT OF STUCCO WORK, from the Alhambra.—Hispano-moresque. 15th century.

The inner walls and ceilings of the various apartments in the old Moorish Palace of the Alhambra, at Grenada, in Spain, are most elaborately decorated with stucco work of this description. The great work of Owen Jones and Goury, on the Alhambra, furnishes a number of these designs; these ornaments are generally richly picked out in gold and colours, and always consist either of a species of interlaced geometrical tracery work, or of conventionalized floral ornaments, all literal representations having been forbidden by the Mahomedan religion.

No. 431.

CAST OF A RELIEVO, in statuary marble; Virgin and Child.—Italian. Attributed to Mino da Fiesole. (2433)

Textile Fabrics.

The textile fabrics contributed to the Exhibition of 1851, from various oriental countries, were on the whole recognized as possessing special claims to the attention of the decorative artist, and their superiority, in point of design, to European stuffs was then, perhaps, for the first time, fully admitted. This superiority indeed is manifested

in every respect of brilliancy and harmony of colour and general decorative effect, and in the superior beauty and ingenuity of the forms of patterns. The specimens now exhibited will repay the most careful study, in revealing the existence of invariable decorative laws, which appear to be intuitively felt and understood by the oriental artist. A few specimens of ancient European stuffs are included in this section, but do not require any special remark.

No. 432.

PIECE OF RAISED GENOA VELVET, crimson pile on yellow ground.—17th century. (843)

No. 433.

CHINESE FIGURED SILK, purple ground, ornamented with panels of conventional floral ornament, in dark orange or copper colour, the spaces filled in with a small lozenge diaper. (790)

No. 434.

PIECE OF EMBROIDERED SATIN, golden yellow ground, enriched with a diaper of palmettes, and a border in silk braid.—Manufactured at Cutch, in India.

This beautiful piece is a model of brilliant and beautiful colouring, the varied tints of the embroidered ornaments contrasting perfectly with each other, are accurately balanced in their respective amounts of colour, none being in excess. The black line round the whole of the details is of great use in giving depth and richness of tone, and in subduing the violence of the full yellow, which might otherwise have appeared discordant. It should be noticed that, as a rule, ornamental forms are relieved on a light ground by dark margins, whilst coloured patterns, on a dark ground, are generally supported and intensified by a light outline. (791)

No. 435.

GOLD TISSUE, column or stripe, on a dark purple ground, the column filled in with a scroll and palmette ornament.—Manufactured at Benares. (742)

No. 436.

GOLD AND SILVER TISSUE, with diagonal stripe.—Manufactured at Benares.

In this example the striking prominence of the diagonal lines of ornament in silver is counteracted by the arrangement of the points of varied

colour which succeed each other in the length of the stripe; these will be found to range or "repeat" in a horizontal direction. (743)

No. 437.

GOLD TISSUE, vertical column or stripe, on a dark red ground.—Benares. (744)

No. 438.

RICH GOLD AND SILVER TISSUE, small floral diaper.—Benares. (752)

No. 439.

CRIMSON AND GOLD SILK TISSUE, small panel diaper or powdering in gold.—Manufactured at Ahmedabad. (807)

No. 440.

SILK AND GOLD TISSUE, green ground, gold floral diaper or sprig.—Manufactured at Dholepore, in Rajpootana. (788)

No. 441.

ALGERINE EMBROIDERED SCARF.—Modern. (1029)

No. 442.

PIECE OF TUNISIAN SILK FABRIC, FOR A SCARF.—Ornamented with vertical columns or stripes of red, blue, and black silk, interrupted with quadrangular patches of gold, worked with moresque or fretwork ornaments.

The design of this piece is singularly quaint and original; nothing can be more harmonious than the quiet and low-toned, yet brilliant colour. This pattern, variously modified, is evidently a national or traditional one of great antiquity. (808)

Nos. 443 and 444.

TWO PIECES OF TURKISH (DAMASCUS or ALEPPO) SILK TISSUES. (737, 738)

No. 445.

PIECE OF TURKISH (SYRIAN) TISSUE.—Columns or stripes filled in with small diaper ornaments, pink, green, and gold, yellow ground. (736)

No. 446.

INDIAN FIGURED SILK, purple ground, green and red; palmette diaper pattern.—Manufactured at Aurungabad. (798)

No. 447.

PIECE OF INDIAN FIGURED SILK, green ground, with small crimson flowers, diaper pattern.—Manufactured at Aurungabad. (799)

No. 448.

EMBROIDERED SATIN DRESS FOR A PARSEE CHILD.—Black or dark purple satin ground, embroidered with a diaper of flowers, alternately of white and deep amber silk, with points of crimson, the margins surrounded with a rich border. (800)

No. 449.

APRON, IN BLACK SATIN, embroidered with floral ornaments in colours.—Manufactured at Cutch. (804)

No. 450.

PIECE OF BORDER, Cashmere shawl embroidery.—Executed at Lahore. (4002)

No. 451.

TWENTY-ONE PATTERNS OF SILK EDGING, worked with gold and silver thread.—Indian manufacture.

Nos. 452 and 453.

TWO EMBROIDERED LINEN NAPKINS.—Modern Greek work from Mytilene. (4179, 4180)

Lace.

Lace may be divided into two distinct classes, "Guipure," which is worked with the needle, and "Pillow-lace," worked with bobbins on the cushion.

I. Guipure is the most ancient lace. The varieties of this kind of lace are called by the names of Rose-point,

Venetian-point, Portuguese-point, Maltese-point, Point d'Alençon, and Brussels-point; with the exception of the ground of Brussels-point (which is made on the pillow with bobbins), these are all produced by different stitches of the needle.

Each of the above varieties is characteristic, and may readily be distinguished from bobbin laces by observing that they are all constructed throughout by variations of the two stitches, as shown on the following woodcuts.

Fig. 1.

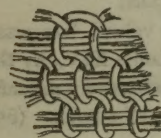
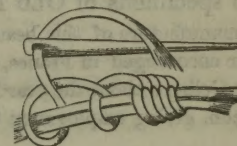


Fig. 2.



II. Bobbin, Cushion, or Pillow-lace, is said to have been invented in Saxony by Barbara Uttman, about the year 1560.

The varieties of Pillow-lace are known as Spanish, Grounded Spanish, Saxony Brussels, Flemish Brussels, Mechlin, Valenciennes, Dutch, Lisle, Chantilly, Blonde, Honiton, and Buckinghamshire. These two last varieties are English laces.

Pillow-lace is distinguished from Guipure by the weaving, twisting, or plaiting of the threads. The figure in most of the varieties is made by "clothing" (fig. 3); the ground or mesh by plaiting (fig. 4); or, in other varieties, by twisting the threads (fig. 5).

Fig. 3.



Fig. 4.

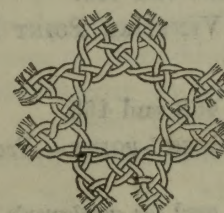
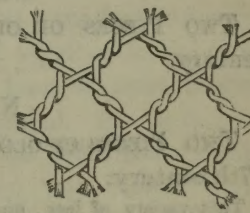


Fig. 5.



These, with variations, constitute the characteristics of "Pillow-lace," and distinguish it from "Guipure."

Lace, however, is now chiefly manufactured by machinery.

No. 454.

CAP AND LAPPELS, old Brussels Pillow-lace.—Date,
about 1750. (872)

No. 455.

PIECE OF OLD BRUSSELS PILLOW-LACE TRIMMING, similar
to the preceding.

These are excellent specimens of the richest and most beautiful variety
of lace ever manufactured. (865)

No. 456.

Two specimens of OLD POINT D'ALENÇON.

The manufacture of this beautiful and highly valued lace was introduced or encouraged in France, in the reign of Louis XIV., by the great minister Colbert, about the year 1660. It is still extensively manufactured at Alençon, giving employment to a great number of women. (541, 850)

No. 457.

PIECE OF OLD SPANISH GUIPURE POINT.—17th century.
(857)

No. 458.

PIECE OF OLD SPANISH "GROUNDED"-POINT. — 17th
century.

This variety of lace shows the transition from the earlier Guipure fabrics to the more recent lace; the open mesh, forming the ground or filling in to the clothed pattern, being woven similar to the pillow and machine laces. (858)

No. 459.

ANCIENT VELLUM PATTERN with point lace in progress,
showing the mode of working.—17th century.

Nos. 460 and 461.

TWO PIECES OF OLD VENETIAN POINT BORDER.—16th
century. (607, 608)

Nos. 462 and 463.

TWO PIECES OF OLD "ROSE"-POINT.—French or English.
17th century.

This variety of lace, much used for gentlemen's ruffles, bands, and lappels, in the second half of the 17th century, is called "rose" (*i. e.* "raised") point, from the flowers and other details worked in relief, and which gives to the fabric a rich and elaborate appearance, quite in keeping with the general florid exuberance of ornament at that period. (846, 848)

No. 464.

PIECE OF MODERN IRISH LACE.—Imitation of ancient
"snow point." (1355)

No. 465.

PIECE OF MODERN IRISH LACE.—Imitation of ancient
point lace. (1357)

No. 466.

PIECE OF MODERN IRISH LACE. (1172)

Casts of Carvings in Ivory.

From the earliest periods ivory has been a favourite vehicle for sculpture, and a very complete and connected view of the history of art is to be found in monuments of that material. Ancient Egyptian works in ivory are by no means uncommon. Of the Assyrian period, many ivory carvings have been recently discovered. In ancient Greek art it was a highly valued vehicle for the embodiment of the sublime conceptions of the most famous sculptors. The ivory portions of the chryselephantine statues of Phidias were colossal works made up of a number of small pieces, carefully joined. The ancients are said to have been able to soften and unroll the ivory tusk into wider plates. During the Roman period it was in universal use. Many remains still exist of the classical epochs, chiefly in fragments of caskets, small statuettes, tesserae or carved counters, combs, handles of weapons and utensils, and the *diptychs*; these latter consist of two carved tablets or *plaques* of ivory, hinged together so as to close like a book: they appear to have been of most frequent occurrence in the later Roman period. In their origin they were writing tablets covered on their inner surfaces with wax, on which the writing was traced with a stylus or hard point. These tablets, bound round with a thread, and sealed, were thus sent as letters. They were, however, afterwards employed in a manner which had special reference to art. In the time of the emperors,

diptychs of large proportions (now termed "consular diptychs") were sent by consuls and other magistrates, on their elevation to office, as presents to public corporations, and to their private friends. These diptychs (*see* specimens) are generally elaborately carved, with a portrait of the consul in his robes of office, and with various representations and allegorical devices, inscriptions, &c. After the establishment of Christianity, they were frequently presented to the churches, or to ecclesiastical dignitaries, by whom likewise they appear to have been sometimes issued. The Greek artists of the Byzantine empire made still more frequent use of ivory. Dating from the 9th century, it was particularly employed in ecclesiastical utensils and appliances. Diptychs, similar in form to those in use in Pagan epochs, were still made, being, however, sculptured with Scriptural subjects; likewise book-covers, pastoral staffs, coffers or reliquaries, &c.

Ivory carving was soon equally affected in the rest of Europe, particularly in France and Germany. Throughout the mediæval epoch we have innumerable tablets, diptychs, triptychs, &c.; of a devotional character, shrines, coffers for relics, statuettes of the Virgin, Saints, and Apostles: and for secular use, circular cases or covers for portable mirrors (*see* specimens), generally sculptured with subjects from romances or chivalric poems (these are particularly numerous of the early part of the 14th century); combs; pommels and hilts of daggers; caskets, especially of Italian origin; entire altar-pieces, made up of a great number of *plaques*, containing small bas-reliefs, and surrounded with a geometrical mosaic or inlay of coloured wood; caskets, intended as wedding presents, and mirror frames of a similar design, still exist in great numbers; they are, however, more frequently carved in bone than ivory.

In the 16th and 17th centuries, with the Renaissance, secular objects predominate,—statuettes and groups, bassi-relievi of classical subjects, hilts of knives and forks, tankards, cups, snuff-boxes, pommels of canes, &c.; whilst in the church the ivory crucifix, permanently placed on the altar, superseded the earlier *triptych* or *retable*.

In the 17th century the most renowned ivory sculptors were Flemings or Germans, who had either studied in Italy or who had formed their style on Italian models. Ivory carving became a distinct and separate branch of the sculptor's art. Fiammingo (1594–1643) is esteemed the chief of this well-known school.

Oriental nations, as might be expected, are famed for their works in ivory. The Chinese have carried the technical manipulation of this material to an incredible pitch of perfection. The classes of objects are, however, too well known to need further illustration.

The following series are casts in plaster, prepared with stearine, to imitate the original ivories.

FRAME F

Contains two leaves of an antique Roman diptych, the reliefs representing respectively figures of Æsculapius, and Telesphorus, and Hygeia (date 2nd century); and a leaf of a consular diptych, of somewhat later date, representing a consul presiding at the gladiatorial combats held in honour of his election to office. The original ivories were formerly in the Fejevary collection, and now in that of W. Mayer, Esq., of Liverpool.

FRAME G.

Contains two leaves of a diptych, sculptured with classical mythological subjects; and a leaf ornamented with compartments of enriched mouldings. 3rd or 4th century.

FRAME H

Contains leaves of consular diptychs, of the 4th or 5th centuries. The originals in the Bibliothèque, in Paris.

FRAME I.

Contains also three leaves of consular diptychs, of the 4th or 5th centuries, from the Paris Bibliothèque.

FRAME J.

Contains two large book-covers, decorated with various Christian subjects. Byzantine. 8th or 9th century.

FRAME K.

Contains three leaves from ecclesiastical diptychs, the originals of two of them being in the British Museum. Byzantine and Occidental. 8th, 9th, or 10th centuries.

FRAME L.

Contains six *plaques* from book-covers. Religious subjects. 8th, 9th, 10th, and 11th centuries.

FRAME M.

Contains seven *plaques* from book-covers, and two fragments from a "chasse," or coffer. Byzantine and Occidental. 9th, 10th, and 11th centuries.

FRAME N.

Contains ten leaves from devotional diptychs, of the 14th century.

FRAME O.

Contains seven mirror covers of the 14th century, the original of one of which is in the South Kensington Museum.

(Subject from a mediæval romance representing the Assault of the Castle of Love. Date about 1300-1320. This is perhaps the finest mediæval *ivory* mirror cover known to exist.)

FRAME P.

Contains a series of six *plaques*; Bacchanalian subjects of Amorini or Cupids. The original ivories are in the South Kensington Museum.

These reliefs are from the designs of François Duquesnoy, called Il Fiammingo (born 1594, died 1643).

In addition to the objects described in this Catalogue, the circulating collection includes upwards of 350 glazed frames, containing original drawings, engravings, and photographs of various works of art; of which may be specified series of ancient illuminations on vellum, coloured drawings of fresco paintings and ornamental wall decoration in general, painted glass, textile fabrics, and miscellaneous works of decorative art, flowers, &c., ancient engravings of ornament, ancient wood engravings, modern English line engravings, coloured photographs of the cartoons of Raffaele and of works of art from the Louvre and other continental Museums, and other photographs of works of decorative art in all the sections illustrated in this catalogue, being the most important specimens of their several kinds preserved in the public and private collections of this country.

To every frame is affixed a descriptive label, and the entire series occupies about 1,200 feet superficial of wall space.